

"Old Blood—and New," by Plexus



DRAMATIC MIRROR



SEPTEMBER 2, 1916

PRICE TEN CENTS



ERNEST TRUEX
As Eddie Kettle in "Very Good Eddie"

Leading Theatrical Journal in America

PLAY PEOPLE AT PLAY



(1) Guy Bates Post out for an early morning row on the lake near his summer home at Winsted, Conn. (2) Walter D. Greene packing a trail at Sebuc Lake, Me. (3) David Belasco on the way to his garden at Mamaroneck, N. Y. (The photo is by Will A. Page.) (4) Mrs. David Belasco and daughter, Reins (Mrs. Morris Gest). (5) Edward Kirby near Niagara Falls. (6) Louise Dresser on the links near Rye, N. Y. (7) Mr. and Mrs. John Hammond (Lillian Desmond) on the beach at South Haven, Mich. (8) Perry J. Kelly and Robert Campbell in a happy pose at Sea Bright. (9) Katherine Grey in the Yosemite Valley. (10) Frank McIntyre at his summer home, "The Shamrocks," at Lakeland, Mich. (11) Carl Brickert in a shady nook at Bermuda. (12) Catherine Countess at the wheel of her new automobile. (13) Emma Dunn in her garden at Milford, Conn. (14) Gerald Mardcnald milking an Ohio cow.



THE NEW YORK DRAMATIC MIRROR



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NEW BLOOD—AND OLD

By "PLEXUS."

IT has been said the theater is the barometer of business conditions, the first to feel a depression, the last to respond to an improvement.

We may theorize, blame, praise, censure or dig into the ground in an endeavor to uncover the roots to see what worm is feeding upon the sap of what has been heretofore a healthy plant, only to discover there is nothing evil visible to the naked eye. If one will take the trouble, however, to make a close, even a microscopical examination of the entire theatrical plant, one can readily see there are several germs, or parasites attacking not only the roots, but the stem and the very leaves themselves.

In *Materia Medica* physicians have not as yet found an antitoxin that will cure all diseases. In the theater we will undoubtedly find it difficult to inject into the veins of our business one remedy that will cure all its ills, but there is just one thing that can make a material difference: an infusion of New Blood. As New Blood is the cure-all of the world, so New Blood in connection with the greater experience of Old Blood must and will be the cure-all of theatrical ills.

New Blood will certainly regulate Motion Pictures, in connection with the theater. New Blood will make Drama Leagues and Associations institutions helpful to the theater instead of being injurious to it. New Blood will show Dramatic Criticism, as practiced at the present time, to be an antediluvian method of advertising, only permitted because of the Old Blood in the arteries of our profession, and New Blood will certainly replace, or rejuvenate Old Blood by pushing through the passages beneath the skin the white corpuscles that will rend and tear and blot out the disease germs and parasites that have overrun the red blood of our Art.

New Blood will awaken the Producing Manager to the fact that there is advancement in things theatrical, both from the commercial and from the artistic standpoint, just as there has been progress in every other art and profession in the history of the world. New Blood will recognize that we have in the Americas writers, players, business men and women who are fully capable of giving to us plays, players and managers equal to any in the world. New Blood will make it possible for our colleges and universities to send men and women to our stages who are as fully equipped to portray ladies and gentlemen as are our foreign importations.

Old Blood says the Motion Picture has killed the theatrical business in this country; so of course, being dead in his estimation, he does nothing to revive the Spoken Drama, but with every effort at his command helps to dig the grave deeper, acting as undertaker and pall bearer—but never as mourner—and even goes so far at times as to supply the corpse, by digging into his family tomb and resurrecting some "Dead One" to flash its ghost upon the white screen that should cover instead of reflecting it.

New Blood will recognize the Motion Picture as a *Motion Picture*. He will not deride it, nor will he stand in its way, but he will invent ways and means to place it where it belongs, to use it as a means of showing the difference between the Spoken Drama

and the Silent Drama. His players will be men and women recruited from the ranks of the educated; his companies will be filled by men and by women who are able to understand that a combination of audibility and pantomime, when properly directed, will make perfection when placed in opposition to pantomime alone.

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Old Blood has said that Drama Leagues and Associations were of no value to him—that they have injured his business by saying his plays were not good plays. But Old Blood has never endeavored to work with Drama Leagues and Associations, has never made a real effort to understand them, has ignored them, except when their influence has injured his business—then he has attacked them.

New Blood will do his part to educate Drama Leagues and Associations; he will work with them. He will send to their meetings men and women who by proper lectures, instead of improper ones, will prove that plays are being written to-day as poetical, as well constructed, as imaginative, as dramatic, as clean and as good as those that have been written in the past. He will make a business of interesting the Drama Leagues and Associations because he will know that they want to see plays—good plays—whether they be written by an author who has already achieved a reputation or by one with a reputation still to gain. Perhaps the Drama Leagues and Associations have been injurious to the box-office of the theater, but they have not been so intentionally. Ignorance must always be injurious, so it becomes the part of New Blood to educate ignorance by contact with it, rather than by ignoring its existence.

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Old Blood keeps Dramatic Criticism alive by his desire to secure something for nothing. When Old Blood has a play ready for production, the first seats reserved are for the Dramatic Critics—who of course expect them, and pay nothing for them because they feel, and rightly, they have already given value in the space occupied by the many advance notices that have been published freely in the columns of the newspapers they represent. When the play is presented they naturally review it as they see it—as individuals—remember, only as individuals. If the "notice" is good, Mr. Critic's name goes up in front of the theater in which the piece reviewed is playing, as advertising matter of so much value to the producer. If the "notice" is not good, there have been instances when the Critic has been barred from the theaters controlled by Old Blood.

New Blood will recognize all this as wrong. When he has a new play ready for production, he is going to pay for all advertising the newspapers handle—whether it be for reading matter or for regular column display. New Blood will not reserve seats in advance for the Critic, he will expect him to pay for them at regular box-office prices. If he cares to do this, well and good; if he does not, New Blood will say nothing. But if the Critic or the newspaper that he represents print anything derogatory to the performance, New Blood will sue both Critic and his newspaper for damages, just as would any other

merchant whose goods had, presumably, been injured through publicity that was uncalled for, unnecessary and, in many instances, unjust. New Blood will pay for what he gets and will ask pay for what he gives. He will not fill the columns of the newspapers with pictures of his stars and his plays, gratis, but will pay for the insertion of their photographs and the reading matter that accompanies them. When the newspapers desire information regarding his plans, his press agent, or advertising manager, will sell the information desired at so much per line—therefore, New Blood will be under no obligation to them, nor they to him.

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Old Blood says the producing manager knows just what Oskaloosa, Wichita Falls or any other of the smaller towns throughout the country want in the way of plays, so he keeps on sending out companies numbers two, three and four, announcing them as "The Original New York Company."

New Blood will know what the towns outside the larger cities want, and he will send the proper attractions there. He will have men and women traveling through certain territory, who may perhaps live there, who will understand what the people in that respective district will patronize. Upon the reports of these "New" advance agents he will rely for his information. He, too, will send into these territories companies two, three and four, but he will not announce them as "The Original Casts," nor will he charge as much in the smaller towns as he can charge in the larger places. He will be frank in saying his casts are composed of players—men and women—who are excellent in their respective lines of work; that he has endeavored to give to the people in the smaller towns as good a performance as he is giving in the larger places, and he can guarantee perfect satisfaction to his audiences.

New Blood will in time regain the confidence of the people, who have been deceived so much they no longer attend the theater. It will take time, and money, but, like all pioneers, New Blood will win in the end, paving the way by honesty and good practices.

New Blood will recognize that there are towns outside New York City. He will see that the Harlem River on one end, New York Bay on the other, the North River on one side and the East River on the other do not make little Manhattan the entire United States of America. He will know that a "New York Stamp" of approval is not at all necessary, just as quickly as he can show the people outside New York City that he is giving to them plays that are good and wholesome, even before New York City has seen them.

There is some New Blood in circulation even now—some of it very new—and there is more in the offing. There are many belonging to the Old Blood School who will be revived by the injection of New Blood into the veins of their business, and before many years have passed New Blood will prove that the Spoken Drama is not dead, that it is but buried under a mass of old ideas, old methods, old theories, and that it will rise again, freshened, purified, alive to every good thing believable as an Art that is, among the greatest of the world.

MADAME CRITIC

THE new plays didn't gallop apace so madly last week. Why? Providence had something to say in the matter. How can people enjoy a play when they are kept busy fanning themselves and wishing they were somewhere else where there is a breeze and a lot of cracked ice in a tall glass. The managers rushed ahead with their plans to capture all the mighty dollars they could, and then along came Providence. And nobody was a bit sorry, for having seen all the new openings, the regulars were glad of an excuse not to see more.

Only those who had lived in the tropics ventured forth to the "Happy Ending." They fancied, I suppose, that Heaven was bound to be a cool place since Broadway was so warm, but the report was that the "Happy Ending" offered an interesting location inhabited by unentertaining spirits; that Broadway was far preferable even if it were so wicked. "I don't want to go to Heaven," exclaimed various first nighters, "if it is anything like the MacPherson idea of it. If they can't make a play out of it, what must it be in the original?"

Every one wished Mr. Arthur Hopkins well, because all agreed that he strives always to give us something different in theme and treatment from other productions. I know a number of people who are going to patronize "The Happy Ending" just on this account.

"I'd rather spend my money to see 'The Happy Ending,' a play with good intentions, than to see a vaudeville sketch stretched into three acts," remarked one bored gentleman. "I think some managers should be encouraged to raise the standard of plays. I'm so tired of the bunch of tricks they string together and call a play. The same old stuff with some effort at changing a character or so. But everybody knows from the start exactly how the concoction will end."

It is a fact that too many playwrights have fallen into the habit of writing plays according to recipe. They select their leading characters from familiar types, pick out a catchy curtain for each act and one "big" or surprising situation to give the play weight or spice, whichever is desired. If a crook is not the comedy medium, then someone who can speak the east side gutter-patter is often a sure fire life saver and therefore not to be despised in the most elevated dramatic conception.

"The Guilty Man" gave us something to think about and our interest was maintained from start to finish, not only by the situations and dialogue, but by the clever acting of the principals. Had this play been produced before "Madame X" it would have been an even greater sensation, but it has had the misfortune to follow that play—and several years having elapsed since the great Bernhardt and Dorothy Donnelly success, a number of other plays along similar lines have absorbed our interest on this theme. "The Guilty Man," however, has by way of fresh interest the birth-control subject, and that I suppose was the reason why the producer thought the well-known story of a child being tried by the father would still win us.

The first act certainly caused a good many people to stifle a gasp or two, and I wondered what the young girls who happen in at the Astor Theater will do if their escorts do not happen to be medical men. Young women are ex-

pected to listen calmly to a great variety of discussions in the drama these days, but the birth control question is one that should be too complicated for young minds to digest. The moral of the play is that regulation of possible numbers in future generations is the only humanitarian way. Workers for the distribution of literature on this subject will see an ally in "The Guilty Man," because if the poor, betrayed girl in the play could have possessed one of these sheets of advice, there would have been no reason for the play. You may call "The Guilty Man" melodrama or anything you like, it has the grip that is undeniable. In the first act Emily Ann Wellman distinguished herself by splendid acting of the deserted young woman who is driven to the streets with her

the right pitch. In the second act she had passed from charming young womanhood to a sad, almost blind, brow-beaten woman. Then came the prosecutor of the murder case, Lowell Sherman, who had in eighteen years developed into a handsome man of much dignity. I should never have believed Mr. Sherman could make such a lawyer if I had not seen him. To me he has always been rather the usual type of young actor, who depended chiefly upon a certain ease of manner and a pair of large gray eyes for attraction. I have heard young girls rave over him and call him handsome when I could not agree with them. But as the prosecutor in "The Guilty Man" he is completely transformed, playing with sincerity and impressiveness which makes his performance one to be remembered and one which older actors of far greater experience could scarcely improve upon.

So much has been said in the past



CLAUDINE FORGEAT (IRENE FENWICK), IN "THE GUILTY MAN," GREETES HER BLIND MOTHER (EMILY ANN WELLMAN) AND HER ARTIST SWEETHEART (GARETH HUGHES), UPON HER ACQUITTAL OF KILLING HER STEPFATHER. THE PROSECUTING ATTORNEY (LOWELL SHERMAN) HAS DISCOVERED THAT SHE IS HIS OWN DAUGHTER.

unborn child. Never having read the original story by Coppée I could not make comparison with the play, but I fancy an attempt was made by the authors to whitewash to some extent the character of the betrayer and deserter, admirably played by Lowell Sherman. If Miss Wellman surprised those who were not acquainted with her emotional powers, Mr. Sherman was another surprise. These two gave us as realistic, yet suppressed, big scene at the beginning of the play as is to be expected at the end of the "big" act in other plays. After such a beginning, what more could be expected?

Yet there was more and then more. Sensation and thrills! In the second act, on came that wonderfully clever and hard working girl, Irene Fenwick. She has sobs in her spoken tones and in her smile and unshed tears always in her eyes. These three played the emotional triangle scene in the last act in a manner which made us proud of them. Miss Wellman had recovered from her first nervousness and was absolutely at

regarding child actors who are so clever until they become self-conscious and not clever at all. Once in a while some child will delight us by developing into an excellent actor. Donald Gallaher must be placed in the latter class. "He was always a good actor," say his friends. So he was. Nevertheless we are rejoiced that he continues to be a good actor. More than that, he shows marked emotional powers. See him in "The Silent Witness." On the opening night he fairly electrified the audience with his outburst of feeling in defense of his mother's good name. He was so manly and so in earnest.

Mr. Burns Mantle, in a recent article, says of young Gallaher: "Another year or two and Donald may be a puff-headed young fool with much technique and no art. But just now he is a fine young actor who does more to make Otto Hauerbach's play possible than any other member of the cast."

And I agree with Mr. Mantle. But let us hope that Donald will profit by this warning from a level-headed critic

such as we all know Mr. Mantle to be, and refuse to become "puff-headed." The danger is great. I have known any number of young men—and young women too—to become changed overnight as the result of praise bestowed too generously upon their work. How insufferable such fools are to any sane-minded person. "He couldn't stand success," too often runs the comment on some young fellow who, unknown practically the day before, begins to run amuck in an intoxicated state of self-appreciation. In the space of a few weeks he becomes a spendthrift, insolent to his managers, intolerant to his fellow players and impossible at home. An enchanting picture, truly. But one which brings its own reward in its little unpleasant way. However, I am sure Donald will not make such a silly mistake. Let us hope that he will keep on working hard for the position of "one of our best young leading men." He looks like a sensible young man, with a strong, honest face.

Ann Murdock is the personification of "pep." She is a "live wire" and all the other little expressions that we find so useful as synonyms for the old word "ginger." Miss Murdock has enough vivacity for two more people. She only needs one-third of her present supply. She fairly dances when she should walk. Anna Held couldn't make her eyes behave, neither can Ann Murdock, nor her hands and feet. She is here, there and everywhere, all over the stage. She throws out enough temperament and magnetism to make the rest of the company seem a lot of tired people. But she is altogether charming, whether clad in pajamas or a ballroom bathing suit. Did you notice that clinging, beaded evening gown she wore? No hoops, no underskirt, just figure. It was so much more graceful than anything I have seen for some time.

And I know if Miss Murdock wore it it must be the latest style. So it's goodbye to the disfiguring hip hoops and the yards and yards of material. We are coming to our senses once more. Miss Murdock is the first one to show us that narrow skirts are really here.

MARIE B. SCHRADER.

MADISON SQUARE GARDEN FAILS

For years Madison Square Garden has been the great show place of New York City. All the horse shows, all the automobile shows and other gatherings requiring immense space, have been held there, comments the *Musical Monitor*. It has been the scene of more notable gatherings than any other building in the United States, and has become famous all over the country. It has been the proud boast of New Yorkers that they possessed the biggest and most famous exhibition building in the United States, but now, alas for the degeneracy of the times, the old structure has passed into the hands of a receiver. This historical place stands on land assessed at \$2,700,000, and the improvements are valued at \$2,850,000. In 1780 the thirty-seven acres of ground on which Madison Square Garden is now located was sold for 2,250 pounds sterling. By 1882 the property had been advanced in price so that the land value of the site now occupied by Madison Square Garden brought \$1,600,000. Its history is of great interest in the story of the development of New York. In the early days a small stream ran through the ground on which the building is located. It was the custom to use the water from it to overflow the adjoining land, in order that a skating pond might be had for winter sports. In the early fifties the neighborhood became the center of a good deal of development, and some of the old hotels still remaining in the locality were erected at about that period. The Garden has long been the home of Barnum's, Ringling and other famous circuses.

Personal

ALLAN.—Maud Allan, the dancer, is rapidly coming to the fore as a manager. Besides managing herself during her second American tour which begins in September, she will direct the American tour of Isolde Menges, a girl violinist, and will "book" the tour of the Cherniavsky Trio—Leo, Jan and Mischel—the violinist, pianist, and 'cellist. Isolde Menges has been playing in London for the past two seasons. She is the daughter of George Menges, a Spanish violinist and teacher. Her mother was also a violin teacher.

ANSON.—A. E. Anson has been compelled owing to ill health to give up his part in "Romance," in which he has



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MISS MARGARET ROMAINE. Who is Shortly to Appear in the Prima Donna Role in "Her Soldier Boy."

been appearing with Doris Keane in London. He was offered a starring engagement in America but was unable to accept it, on advice of his physician. He will instead sail for South Africa where he will star in a repertoire of modern dramas. Later he may go to Australia to play leading roles with his father, G. W. Anson.

ATWELL.—Roy Atwell, who will play one of the principal roles in "Fast and Grow Fat," has recently come into possession of the tidy sum of \$25,000. He completed a deal whereby he sold a driveway adjoining his birthplace in Syracuse to the Keith interests as an addition to the plot on which they are erecting a new theater.

BINGHAM.—Amelia Bingham is likely to return to the stage shortly, under the direction of M. S. Bentham. Miss Bingham has been absent from the footlights since the death of her husband, Lloyd Bingham, who died while en route abroad with the Henry Ford peace party. Mr. Bentham is arranging for Miss Bingham's return to vaudeville.

GAITES.—Joseph Gaites, the theatrical manager, who has been confined at the Polyclinic Hospital for several days, is now convalescing at his home in East Orange. While at the hospital he underwent two operations for mastoiditis.

KNOBLAUCH.—Following the example of the late Henry James, Edward Knoblauch, the American playwright, has adopted British nationality. Born in New York in 1874, Mr. Knoblauch was

educated at Harvard and studied the drama in Paris. For the past few years he has resided in London. Among his best known works are "Kismet," "Milestones" (with Arnold Bennett) and "My Lady's Dress."

LEA.—Following a successful engagement at the Brighton theatre, the World Dancers will go to Savannah, Washington and Philadelphia. Emilie Lee, who leads with Tom Dingle, has received such a favorable reception both in New York and Brighton Beach, that they no doubt will be enthusiastically received on their short trip south.

MARTIN - HARVEY.—Muriel Martin-Harvey, a young English actress and daughter of Martin Harvey, the actor-manager, will be Cyril Maude's leading woman when he appears here this season in the Morton-Leacock comedy, "The Barber of Mariposa." It will be Miss Martin-Harvey's first appearance on the American stage.

MERRITT.—Grace Merritt, who retired from the stage two years ago in order to travel and study, will return to professional work this season. She has accepted an engagement to appear in the leading role in "Some Baby," under the management of Fred A. Hayward. Miss Merritt is favorably known throughout the United States and Canada for her portrayal of the role of Mary Tudor in "When Knighthood Was in Flower," in which she starred for three years. She will also be remembered for her excellent interpretation of the title role in "The Blue Mouse," in which she appeared under the Shubert management.

KEENE.—Lionel H. Keene, of Baltimore, Md., has been engaged as manager of the Regent Theater in Philadelphia. The Regent, which is located on Market Street below Seventeenth Street, is being remodeled at a cost of nearly \$20,000, and the claim is that it will be one of the prettiest theaters of its size in the country. Among the many novel features is the new seating plan, termed "the saucer," including the very latest in orchestra chairs. There will be a selected orchestra of talented musicians, in addition to a pipe organ. The programme will include first presentations of Metro and World Photo Plays, and a selected number of short subjects. Mr. Keene has been associated with the Stanley Company of Philadelphia since the beginning of last season. While only twenty-five years of age, his experience in the theatrical business has been varied, covering associations with E. H. Sothern and Julia Marlowe, and S. Z. Poli, the stock magnate of the East.

PETRASS.—Sari Petrass, a Hungarian actress, who was reported shot seven months ago by Hungarians at Budapest for alleged betrayal of government secrets to the British, arrived here last week. Miss Petrass was well known on the English stage before the war, playing leading roles in "The Marriage Market" and "Gypsy Love" at Daly's London. After the war began she was lost sight of until the report was received that she had been put to death in her native country as a British spy.

RENAUD.—Maurice Renaud, the famous grand opera barytone, now sublieutenant in the One Hundred and Sixty-sixth Regiment of French infantry, has just been decorated with the red ribbon of the Legion of Honor for bravery in the field. Three times previously Renaud was mentioned in the army orders for gallantry in face of the enemy. The honors falling to the bary-

tone are particularly interesting in view of the circumstances of his entrance into the army. When a young man, so the story goes, Renaud fled from Paris to Brussels to escape service in the army and remained there until about a year ago. Not even his success at the Paris Opera in later years could remove from him the stigma of having been a shirker. When the big war began Renaud, although fifty-four years of age and above the age limit, enlisted as a private. His companions in arms agree that there never was a better soldier, and his latest distinction bears out their statements.

ROBSON.—May Robson, who has been appearing on tour in James Forbes's comedy, "The Making of Mrs. Matt," will be seen this season in a comedy in three acts by Eleanor Gates, entitled "Apron-Strings." Miss Robson will begin rehearsals of "Apron-Strings" in December, following a brief touring engagement in the Forbes play. The cast has already been selected. Miss Gates recently completed an automobile tour with May Robson, during which she made the final changes in her manuscript.

SEYMOUR.—William Seymour, general stage director for Charles Frohman for twelve years and since Mr. Frohman's death for the Charles Frohman Company under the direction of Alf Hayman, has resigned. He does not intend to retire but will be active as a director and actor. In both capacities he is well known, having been general stage director at the old Boston Museum when the best known actors and actresses of the day appeared there. It was while with the Boston Museum that he met and married Mary Davenport, sister of Fanny Davenport and of Edgar L. Davenport.

THE WICKED DRAMA

If an article in one of the daily papers of recent date, we learn that some of the clergy are much perturbed by the wickedness and obscenity of the plays that are presented to the public by the theater. Theaters are controlled and directed by managers; and a manager is an absolutely necessary factor in any art to be presented before the public, whether it may be sculpture, painting, acting or any of the fine arts. Managers conduct theaters for financial gain. The manager's true policy is to please the public; and when he fails in making a selection of a play, when his play is not accepted by the patrons of the theater, the manager pays very dearly for his experience; and so we may believe the manager uses his best judgment, based upon his knowledge of the people for whom he caters. The love of money and the strife for obtaining it have always been a demoralizing force against the law of compromise—whether the effort to acquire be national, individual or of whatever class. We have been informed by the newspapers recently that serious charges of frauds have been preferred against two very distinguished clergymen in New York and its near vicinity, which would seem to argue that the intellectual force in human nature still dominates the situation in despite of the educational force.

Dramatic art is not merely an entertainer—it is an educator. True dramatic art, in verbal composition is the highest form of literature; for it results from a true analysis of human emotions, under the ever varying conditions of life; and placing the result in such truthful relationship that when the artist represents them by voice, pose and gesture, we say, how like nature—and in all science and art the final study must be nature.

Not all men and women on the stage who are engaged by the managers to represent characters are dramatic artists—many of them are theatrical tricksters who resort to various schemes of voice, gesture and pose to gain applause and laughter, quite irrelevant to the scene, though in the meantime some important point of the play be

there to be considered. Shakespeare says: "That's villainous and shows a most piteous ambition in the fool that uses it." As to the moral character—whatever that phrase may mean—of stage people, statistics will prove that the lives of people who live by the stage are quite equal in honor, honesty and charity to the best moral status of the community wherein the theater exists.

With regard to the obscenity of plays produced, perhaps it would be well for some of the distressed clergymen to read the book which lies on ever-center table in the parlor of every well regulated family, in every church-going community. Read the story of Judah as told in the 38th and 39th chapters of Genesis, or the story of Dinah in the 36th chapter of the same book—then read the story of the destruction of Sodom and Gomorrah—the three male angels that visited Lot. Also read the story of Lot's two daughters in the 19th chapter of Genesis.

The phrase, "We love art for art's sake," may be euphonious, and thereby quite accept-



White Studio.
JAMES T. POWERS. Who Has Returned to the Stage, After a Long Absence, as the Star in "Somebody's Luggage."

able to the ear, but it is not therefore a truthful proposition—nor should it be satisfying to the lover of true art.

In art, everything is legitimate that entertains and does not demoralize. We love art because it presents Nature in a condensed and concentrated form. In sculpture the artist presents the true lines and poses of the human form and such other combination as his observations of Nature's realities aided by his imagination presents to him.

The painter seeks to present by form and color his interpretation of the mental action of his subject. He imagines angels and devils, and paints hell in glowing colors.

The dramatic artist seeks to present human sensation expressed by emotions surfacing themselves in tones of the voice and the poses and the gestures of the body and their effect upon the social organization of whatever kind of people may be; and as the warrior and the lawmaker present the outer life of a nation described in play, so when truthfully presented, does dramatic art represent the inner life of humanity. Dramatic art is always looking for truth; and is ever lifting the horizon of mental force and peering into Nature's fields for new progressive thoughts for the betterment of man's conditions on earth.

F. F. MACRAVE.

EXAMPLE TO AMERICANS

The provisions revealed by the will of a prominent German business man who died recently are here cited as a worthy example for the emulation of some of our own rich men.

August Lingner was a self-made man, who rose from poverty to affluence by his own efforts and died possessed of a fortune amounting to millions. This man left a will in which he bequeathed a palace to the King of Saxony and a beautiful park to the city of Dresden. He provided for large benefits to public institutions and left 100,000 marks to the actors' fund of the city of Dresden as well as 10,000 marks to a charity connected with the Dresden newspaper fraternity.

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GENIUS IN THE GLOAMING

THEY say that THEODORE NORTHRUP is dying in a Colorado institution. There is faint hope that one of his maladies may yield to the skill which treats physical ailments. Even so, it won't make much difference with NORTHRUP, if it is true that he is in the grip of paresis. A man who has made his winning but who has been deprived by his own mistakes or the designs of a rascal, has the pleasure of harking back to the hour when his genius was recognized. But the road which breaks off suddenly at the bend where the light began is the loneliest course in life.

You do not have to be very old to remember when there was a general trend in the direction of Alaska. Maybe you remember that in connection with the craze for the later and "better land" of fortune, a musical comedy was put on the road. "The Alaskan" it was called. It was specially put together, with a view of swelling the rush to the land of promise. Particular attention had been given to the airs of the song-hits of the piece. That is about all there was to the comedy. Wherever the company played the community picked up the quick-hitters, and before the season was over Alaskan music was on the lips of everybody who could whistle or trill, and Alaskan "records" were in demand.

Well, the man who caused all this was THEODORE NORTHRUP.

"The Alaskan" had its day. While NORTHRUP was resting and spending the money which the songs of "The Alaskan" had made, they diagnosed his malady, and he went to Colorado as a tuberculous subject. In his lonelier hours—and most of his hours were in that class—he sat at the keyboard, sending out into the night the inspirations of his genius. Sometimes the publishers to whom they were sent "accepted," but the returns, for the most part, were pittance, enough to supply the author with necessities.

Then there was a flash of the old inspiration—a rekindling of the fires. This was the theme of a Japanese opera. For a little while the strings resounded. Just as the masterpiece was being finished, the light went out. The hands dropped from the keys. Vagaries, vagaries, vagaries. In the mental disorder, the genius of the days of success, clutched out for dress, extravagances, and in an hour when he was the victim of a fancy he obtained a railroad

ticket on a forged order, that he might come to New York and obtain such articles as would comport with his success—for he believed that his Japanese opera was finished, and that it had made him great.

So back he went to asylum—asylum for the insane. They say it is a hopeless case. That they let him go to the keyboard at stated times where he plays fantastic tricks with the keys.

MANAGERS TO UNIONIZE

FAST on the heels of the action of the players in preparing to connect themselves with the American Federation of Labor comes the news that the managers will unionize and do what some of them, at least, held to be a reflection on the art of the theater and on the artists of the stage. But politics makes strange bed fellows, and on both sides there is something very like politics being played. Each side is beginning to recognize certain fixed principles in the conduct of legitimate amusements and to lay down lines beyond which no one is to go.

The movement emanates from the United Managers' Protective Association. The plan is to establish about twenty unions in all parts of the country, with jurisdiction over certain definite sections. These local unions will be called upon to arbitrate and adjust differences arising between local managers, musicians' union, the stage hands union, and we suppose, the actors' union when that organization takes its place in the ranks of organized labor.

The managers' union does not contemplate enrolling itself in the Federation of Labor, and will let its own officials instead of Mr. GOMPERS say when it is time to strike. As matters now stand, explains Mr. LIGON JOHNSON, the managers' attorney, "a manager in a small city by acceding to the demands of the local stage hands' or musicians' union may establish a precedent which will quickly spread to other sections, creating at once a situation which is very difficult to remedy."

The natural tendency of this movement is to centralize the affairs of the theatrical business. Its successful execution will place the reins in the hands of the men in New York in such a manner as to enable them to deal expeditiously with all questions arising in the smaller communities. The advantage is self-apparent, so far as the New York end is concerned. If a local man-

ager is threatened with a walkout by his musicians or stage hands, he can readily obtain assistance by wire from the nearest relief station; at least, he will be sure of quick co-operation in meeting a difficult situation.

For some reason or other, friction between managers and their employees has increased rather than decreased within recent years. It seems so far to have been impossible to find a common basis of agreement on all questions arising in connection with theatrical management, and the spread of unionism on both sides furnishes the proof.

Managers and their employees will soon be in the same relationship as the railroad presidents and their men, and among the potential probabilities may be White House intervention. If railroads are a public necessity, so are theaters.

NEXT WEEK'S MIRROR

On account of the holiday, Labor Day, September 4, The Mirror dated September 9th will be published on Thursday, September 7th, instead of on Wednesday.

BOOK NOTES

Randolph Hartley used to be a name familiar to Mirror readers. For a term of years he wrote brilliant matter for these columns. Later he became identified with the literary bureau of Mrs. Fiske's artistic tours; later still he astonished America by gaining the distinction of having written the libretto to the only grand opera ever produced at the Kaiser's opera house in Berlin from the hands of an American writer and composer. Within a week or so he has issued a volume of delicate verse, "The Quest of Heart's Desire; being the Story of a valiant Knight's Pilgrimage, set forth in the following Legend Songs." The Lady of Seville, "The Desert Wraith" and the "Sea Mirage." It is published in exquisite form of printing and binding by the Hillacre Book-house, Riverside, Conn. The first and second of these legends were set to music in cantata form by the late Ethelbert Nevin. He was engaged on the task of setting the third legend, "The Sea Mirage," at the time of his death. The prologue is a fair example of the delicate lyric qualities of Mr. Hartley's refined style:

The maidens sing at the fountain side
When the night is calm and still,
When the cool caress of eventide
Falls soft on vale and hill;
They sing the song, at the fountain side
Of the Lady of Seville.

The verse is designed for musical setting, and Mr. Hartley happily combines a delicate poetic instinct with a delightful lyric sense, which is a thing distinct and apart from mere verse writing where we may safely disregard the demand for vowel values. The legends are related in a light touch of poetic charm and close with this epilogue:

So endeth the tale of the Quest of Joy.
As told in the legends three.
And the love-lit eyes were the dearest prize
Of mountain, or plain, or sea.
Aye, Love is all, and shall be all,
Throughout Eternity.

One of the most appreciable contributions to the Shakespeare literature stimulated by the Tercentenary observances of the current year comes from the press of the John Lane Company, offices of the International Studio, 118-120 Thirty-second Street, New York. In the form of an artistic quarto publication entitled "Shakespeare in Pictorial Art," price \$2.50 prepaid.

No lover of Shakespeare will want to do without this handsome heavy paper-bound volume if he appreciates the many rare engravings, half-tones and color prints of famous players in Shakespeare's characters of which it is compiled. Seventy-three artists are represented in the collection, the great majority of the pictures occupying a full page, printed on tinted and otherwise special paper, with no less than eight delicate color prints and some hundred reproductions of all kinds from paintings by Sir John Gilbert to Angelica Kauffman. Naturally included in the prints are various pictures of Shakespeare by Martin Droeshout and other contemporaries. Many rare and hardly-known artistic works relating to the great dramatist are here brought to light, for among the contributors to the series are a long list of collectors from all sections of the English-speaking world. Burdett-Gutts, George MacMillan, Sydney R. Jones, Sir Herbert Tree, Brandon Thomas, Arthur Boucher, the British Museum, the corporations of Liverpool, Birmingham and Manchester, and numerous others. The volume embraces 183 pages of very legible print, and is technically a credit to the printer's art. Forty-eight pages are devoted to text prepared by Malcolm C. Salaman, the whole edited by Charles Holme. To any one interested in Shakespeare this attractive and highly artistic collection will come in the nature of an agreeable visitant.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in The Mirror's letter-list or forwarded to their private addresses if on file in The Mirror's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

C. G., Memphis, Tenn.—We no longer issue book binders for the Mirrors.

H. R. S., New York city.—We are sorry that we cannot tell you the author of the poem you refer to.

H. R. E.—"The Importance of Being Ernest" was presented at the Lyceum Theater, N. Y. C., Nov. 14, 1910.

READER.—We do not know in what play Allison Shipworth will next appear. She was last in "A Pair of Silk Stockings."

S. A. H., Washington, D. C.—Chauncey Olcott is under the management of Cohan and Harris and will appear in a new play this season.

CONSTANCE S.—Mary Boland has been engaged to appear in "Sport of Law," which will open in Baltimore the week of Sept. 4. (2) "Noto" was formerly called "The Romance of the Eta."

A. H. T., Cincinnati, O.—Moffatt and Pennell are located at 1547 Broadway, N. Y. C., Savoy Producing Co., at 1482 Broadway, and the Stuyvesant Producing Co. at 1402 Broadway. We cannot help you with the Chicago addresses.

"INTERESTED."—Since 1913 Cathleen Nesbitt has appeared in "General John Regan," "The Perfect Cure," "Harlequinade," "Quality Street," "Daughters of Ishmael," "A Butterfly on the Wheel," "Exchange," "Mater," "Quinneys" and was last in "Justice."

D. A. E., Philadelphia.—"The Greek Slave," a comic opera by Owen Hall, Harry Greenbank, and Adrian Ross, with music by Sidney Jones and Lionel Monckton had its first presentation in America Nov. 28, 1899, at the Herald Square Theater, N. Y. C. In the cast were: Kate Michels, Marion Sanger, Ethel Brougham, Inez Rae, Adine Bouvier, Mittle Atherton, Minnie Halsey, Minnie Ashley, Hugh Chivers, Richard Carle, Albert A. Parr, W. H. Thompson, William Maitland, Ole Norman, Arthur Stanford, Herbert Sparling, and Dorothy Morton.

R. T. P., Chicago.—(1) Write to White's; the Campbell Studio, or Ira L. Hill, in New York, or Victor George in Chicago for photographs of Mr. and Mrs. Vernon Castle and Billie Burke. (2) "The Guilty Man," with Irene Fenwick in the leading role, is at the Astor Theater. "The Happy Ending" at the Shubert Theater, "The Girl from Brazil" at the Forty-fourth Street Theater, and the "Amber Empress," which is in Boston, at the Colonial Theater. None of these plays have stars. (3) The office of the Herbert Brennon Film Co. is located in the Longacre Building, New York city.

A VOICE FROM THE BORDER

Editor, DRAMATIC MIRROR:
SIR.—The only legitimate actor in the First Field Artillery lays aside his rifle and picket after having thoroughly "manicured the picket line" and takes his pen (or pencil) in hand long enough to tell you that as yet we, here on the border, haven't seen any hostile Mexicans. But the cactus and mesquite have proven formidable enemies, and true to tradition the American soldier has made them look for shelter. During our rest period (about five minutes between 6.45 A. M. and 10 P. M.) I have picked up several ideas and am having them put into a military sketch by Mr. Philip Dunning of the Shubert office, and hope to convince the crowned heads of the U. S. O. that I have something they can use.

The principal reason for this short misadventure is to tell you how much The Mirror means to me every week. We can't buy it down here, so I have it sent, and I'm always anxiously awaiting its arrival.

Sincerely,

ROY R. FLOYD,
Battery D, 1st F. A., N. Y. N. G.,
Formerly Stage Manager Bainbridge Players,
Minneapolis, Minn.

"Somewhere on the Border," Aug. 20.

DISPUTED AUTHORSHIP

Editor DRAMATIC MIRROR.
SIR.—I noticed in last Mirror "Disputed Authorship." I am not a quarrelsome person, but have programme showing that my husband and I had both worked in the bill referred to before we ever met Mr. Ellis or Miss Castle, and think I can find people who worked with us. Mr. Murphy never borrowed, nor copied any manuscript. We never played anything we had not a right to play, and Mr. Murphy never produced anything belonging to Miss Castle, and of course, never gave her credit for anything.

Faithfully,
CARRIE LOWE.

TO TOUR IN SHAKESPEARE

John Craig and Mary Young to Appear Under Direction of Shuberts

John Craig and Mary Young, who have been conducting the Castle Square Theater in Boston for several years, have completed arrangements with the Shuberts for a tour in Shakespearean plays which will begin in Providence on the 4th of September.

"Romeo and Juliet" and "Hamlet" are the two plays chosen for this tour. Mr. Craig and Miss Young will, of course, appear in the leading roles. The scenic productions are all ready, being those that were used in the Castle Square presentations of these tragedies during the Shakespearean festival of last April. The tour has been booked for an initial period of two months, and during it they will visit, among other cities, Providence, Worcester, Portland, Hartford, Montreal and Washington.

Mr. Craig has leased the Castle Square to the International Circuit, which will open it on Labor Day and operate it until late in the Spring, when Mr. Craig will return to produce his annual Harvard prize play and a few high-class stock offerings.

NEW PLAYS AT THE LITTLE

Winthrop Ames to Open Season at His Playhouse with Satirical Comedy Called "Hush"

The Little Theater, which has been closed for more than a year owing to the illness of Winthrop Ames, its manager and proprietor, will re-open on October 2 with a new satirical play by Violet Pearn, entitled "Hush" as the attraction. The play is said to deal with "delicate subjects." Its two leading roles will be acted by Estelle Winwood, an English actress, who will make her debut here, and Cathleen Nesbitt, who last season played in "Justice."

Four productions will be made at the Little during the year. In addition to "Hush" there will be "The Morris Dance," a farce by Granville Barker, adapted from Robert Louis Stevenson and Lloyd Osbourne's story, "The Wrong Box"; "Saturday to Monday," a comedy on feminism by William J. Hurlbut, and "The Faithful," a Japanese tragedy by John Masefield, the English poet and dramatist.

For children Mr. Ames will present at the Little Theater in the afternoons an entertainment of marionettes, which recently enjoyed a great vogue in Europe.

NEW PRODUCING COMPANY

T. Daniel Frawley and Wm. H. Currie Form June Amusement Company

T. Daniel Frawley, long a producer for himself and in association with various managers, and William H. Currie, formerly of the producing firm of Broadhurst and Currie, are president and secretary and treasurer, respectively, of the June Amusement Company, a new corporation which will shortly be active in the producing field.

The first production to be offered by the new concern will be "The Right Little Girl," a comedy in three acts, by Mrs. Charles Doremus and Leonidas Westervelt. It will be presented out of town in October with June Keith in the leading role.

Mr. Currie's activities in the new concern will not affect his connection with Joseph Brooks, with whom he is now associated as manager for Taylor Holmes.

TREE TO RETURN IN FALL

To Open in Boston, Oct. 16, in "Henry VIII"—To Play Here in Spring

Sir Herbert Tree, who sailed for England last Saturday upon the completion of a motion picture engagement in California, will return in the Fall to appear in Boston, Chicago and other large cities in Shakespearean repertory. As already announced in the Mirror, he will play his first engagement in Boston, opening on Oct. 16 in "Henry VIII." A month later he will go to Chicago for a brief season. In the late Winter and early Spring he will present in New York "The Newcomers," "Richard II," and other dramas in his repertory.

TO GIVE "TIGER'S CUB"

Robert Campbell to Present English Success Here

Robert Campbell has just acquired from Herbert Jay of London, through Sanger and Jordan of this city, the exclusive American and Canadian rights of "Tiger's Cub," a melodrama which has been running in London at the Queen's Theater for nearly a year, with Maudie Titherage as the star. Mr. Campbell will present the play on Broadway during the current season, with an important cast.

NEW DRAMATIC SCHOOL

A dramatic school has been organized by the Washington Square Players to be run by them in conjunction with their repertory season at the Comedy Theater. Clara Tree Major, formerly of the London Academy of Dramatic Art, will head the Faculty. The headquarters of the school have been established at 131 West Forty-first Street, opposite the Comedy.

MANAGERS TO FORM UNION

Protective Association to Establish Local Chapters in Twenty Cities to Assist in Settling Problems

The United Managers Protective Association, an organization of the principal amusement men of the country, will this Fall form along the same lines as the great labor unions. The plan, according to Ligon Johnson, attorney for the association, calls for the establishment of local chapters in all the important centers of the United States and Canada, to assist the main New York office in settling the problems that confront the managers from time to time. There will be at least twenty local chapters or branches of the association, which will retain its headquarters in New York under the present name.

"Such a comprehensive organization as our plan will bring about," said Mr. Johnson to a Mirror reporter yesterday, "will make it easier for us to deal with disputes which arise between ourselves, the musicians' unions, the stage hands' unions and other organized bodies connected with the theatrical profession. It should be understood that we in no way contemplate hostile action. We simply believe that by placing ourselves upon a labor union basis we can cope more successfully with labor difficulties. According to present methods a manager in a small city may accede to the demands of the local stage hands' or musicians' unions thereby establishing, perhaps, a dangerous precedent."

The United Managers' Protective Association is composed of all the prominent theatrical managers, vaudeville directors and motion picture manufacturers in the country. Marc Klaw is president of the society, which was formed about three years ago. Lee Shubert, E. F. Albert, Henry W. Savage and Adolph Zukor are vice-presidents, and the executive committee consists of Abraham L. Erlanger, William A. Brady, Alf. Hayman, E. F. Albee, and Walter Vincent. Daniel Frohman, Winthrop Ames, Sam H. Harris, David Belasco, A. H. Woods and others are on the board of governors.

VARIETY ACTIVITIES

M. S. Bentham Arranging for Edna Goodrich to Appear in the Two-a-Day

M. S. Bentham is arranging for Edna Goodrich to appear in vaudeville. She recently ended her contract with Oliver Morosco on the Coast, and is considering several offers for motion pictures, besides a contract for a variety tour.

Mr. Bentham is arranging a new "two-act," to number Venita Fitzhugh and Nigel Harrie, erstwhile dancing partner of Joan Sawyer.

Hay Cox has just sailed for England. Miss Cox, booked by Mr. Bentham, will appear in the London Hippodrome revue, offering her new riding lesson burlesque.

Mr. Bentham has called Ethel Levy an offer to head a motion picture production concern, something after the manner of Clara Kimball Young. A deposit, covering a series of pictures, is part of the proposed contract.

Toby Claude and William Smythe have just opened a South African tour in "The Love Doctor," a skit by Raymond Hitchcock. They began their season at the Empire in Cape Town.

Muriel Window has canceled her English bookings and is returning, due to the illness of her mother. Her husband, Robert Emmet Keane, will remain abroad, having scored in a London revue.

OPERA AT POPULAR PRICES

For the first time since the closing of the Century Opera company nearly two years ago, Milton and Sargent Aborn will again present a season of grand opera at popular prices in New York city, beginning after the holidays. As theaters of adequate seating capacity will not be available until January, the company will go on a tour of a few large cities before its New York opening. On this trip the repertoire plan will be followed, a different opera being offered nightly, but in the New York engagement each opera will be given for an entire week of six nights and two matinees, as was the policy at the Century. The prices are to range from 25 cents to \$1. The works will be sung in English, and also in the original languages. The repertoire includes eighteen operas.

Many former members of the Century Opera company's cast, chorus, and orchestra will be included in the new organization.

ADELE ROWLAND GETS DIVORCE

CHICAGO (Special).—Mrs. Clara P. Levy Ruggles, better known as Adele Rowland, musical comedy actress, has been granted a divorce from Charles S. Ruggles, actor, by Judge Walker, in the Circuit Court. Mr. Ruggles was not present to contest the action, and the decree was given on default. Mrs. Ruggles testified that she and her husband had lived apart since April, 1914. They were married March 26, 1914.

DIXEY TO OPEN HERE

Henry E. Dixey will open his New York season at the Shubert Theater on next Monday night, in Harvey O'Higgins and Harriet Ford's comedy "Mr. Lazarus." The cast includes also Florine Arnold, William T. Clarke, Eva Le Gallienne, Tom Powers and Marie Ascargu.

WRITING PLAY FOR GRACE LA RUE

Frank R. Adams is writing a play for the use of Grace La Rue. Mr. Adams is the author of the story "Fast and Grew Fat," a dramatization of which is the opening attraction at the Globe Theater.

LEWIS COMPLETES DRAMA

Harry Lewis, one of the authors of "A Pair of Queens" which was presented at the Longacre Theater on Tuesday night, has just completed a drama entitled "The Call of the Blood."

A KREISLER OPERETTA

Violinist Writing Work in Which Christie MacDonald Will Be Seen

Fritz Kreisler, the Austrian violinist, is at work on the score of an operetta, in which Christie MacDonald will, in all probability, return to the stage, after several years' retirement. Mr. Kreisler is the author of many compositions for the violin, but this is to be his first venture in the field of operetta. The Minnow exclusively announced several months ago that the famous violinist was writing the score of an operetta.

Miss MacDonald's last appearance here was in Victor Herbert's operetta "Sweethearts." Before that she was the star in "The Spring Maid."

MILLER TO PLAY IN LONDON

Engaged by George Alexander to Act Leading Role

Henry Miller, who is now conducting a stock company in a San Francisco theater, has been engaged by George Alexander to create the stellar role of a new play to be produced in London in October. Mr. Miller will leave San Francisco in time to reach London and rehearse for two weeks prior to the premiere performance of the new production.

WILLETS TO PRODUCE

New Play, "The Simp," by Zella Covington. To Be Seen Here

Clarence W. Willets, formerly with Klaw and Erlanger and Joseph Brooks, has entered the producing field and will begin activities with a new comedy by Zella Covington called "The Simp," with the author in the name part. The piece will be seen on Broadway in October.

LAURETTE TAYLOR'S NEW PLAYS

"The Harp of Life" is the title of the third of the trio of plays by J. Hartley Manners in which Laurette Taylor will be seen here this season, under the direction of Klaw and Erlanger and George C. Tyler. The two already announced are "Happiness" and "The Wooing of Eve." In the latter Miss Taylor has already appeared on tour, and the other two will be produced during a preliminary tour that will begin Oct. 5 in Atlantic City. Miss Taylor's New York engagement will begin Thanksgiving week. In her company will be Philip Merivale, W. J. Ferguson, Frolott Paget, Lynn Fontanne, Lion Titherage, and Violet Kemble Cooper.

TO APPEAR IN "HUSH"

Winthrop Ames has completed the cast for "Hush," a comedy which will be his opening production at the Little Theater. Besides Cathleen Nesbitt and Estelle Winwood, the company will include Marie Hudspeth, Winifred Fraser, Ione Emery, Augusta Haviland, Cecilia Radcliffe, Cecil Yapp, Robert Hendel, Cecil Fletcher, Conway Wingfield and Edward Douglas.

PLAY BY THOMAS W. BROADHURST

Thomas W. Broadhurst, author of "The Holy City," "Evangeline," and other dramas, and a brother of George Broadhurst, has written a play called "Class," which will be produced this season.

WARD ON WAY HERE

Hugh J. Ward, managing director of the Australian firm of J. C. Williamson, Ltd., is on his way here to buy the Australian rights of New York productions.

ON THE RIALTO

An official communique from the Friars Club states that there is "nothing new to report" from the Frasee-Sherwin front.

WHEN THE ROW BEGAN

Mrs. Nezdore—My daughter plays the piano. Perhaps you've heard her?
Mrs. Newcome (with great self-restraint)—I've heard the piano.
Mrs. Nezdore—Yes, my daughter Mary is very musical.
Mrs. Newcome—Ah! You have two daughters, then?

Chorus girls are becoming scarcer than munition workers, according to advices from managerial offices, and if the demand is not filled from cities outside of New York the girls who have been doing duty in musical comedies for years will be able to command any salary they may ask for next season.

Recently scouts have been busy visiting the "nickel-and-dime" stores, salt water taffy factories and the restaurants at various Summer resorts in the hope of finding good-looking girls with a possible fancy for stage life.

In the London Stage of recent date appears a classification of the performances of the season in the British metropolis, from Aug. 1, 1915, to July 29, 1916. Of the plays with concluded runs nineteen scored 100 and more performances, the top places being taken by "Shell Out," 315; "Tina," 277; "Samples," 240; "Please Help Emily," 213; "The Ware Case," 209, and "Tiger's Cub," 205. While of pieces still running, "A Little Bit of Fluff" has reached 350; "Romance," 334, and "The Barton Mystery," 160. Five pieces were continued from the previous season: "More," 376; "Betty," 391; "To-night's the Night," 459; "The Man Who Stayed at Home," 604, and "Peg o' My Heart," 704.

Hats off to Prof. Robert W. Stevens, director of music at the University of Chicago. He is achieving wide publicity as the promulgator of the theory that one can taste music just as one can taste a piece of beefsteak. In a recent lecture before his class he pointed out the distinctive tastes of instruments and compositions.

"The music of the oboe is acidic, acrid, like a lemon or persimmon," says Prof. Stevens. "The flute is crystal sugar, the cello like good coffee, the clarinet reminds me of a well seasoned grapefruit. The piano is staple, a substantial, clear water, while the violin is hectic, feverishly intoxicating like claret. And the saxophone as usually played is stimulating, as buttermilk is."

"Most popular music and ragtime is a simple sirup, equal parts of water and sugar. The trained musician objects to its overloaded, cloying, sweetnesses, while the ordinary musical bystander must trudge himself to enjoy the olives and oysters of classic music."

"Chopin is like luscious fruit; Gilbert and Sullivan are full of prunes. Victor Herbert is Crackerjack, musically indigestible in large quantities. Irving Berlin is an 'all day sucker,' a penny candy in some of the notion stores that ought to be closed by the health department."

"The top notch of good taste is found in Bach, the true musical oatmeal."

TO PRESENT "GOOD PROVIDER"

Klaw and Erlanger have accepted for production a new comedy by Harriet Ford and Fannie Hurst, entitled "A Good Provider." The scenes of the play are laid in and about New York at the present time. Miss Ford has written several plays in collaboration with Harvey O'Higgins.

ENGAGE ENGLISH PRIMA DONNA

The Winter Garden management announces the engagement of Daisy Irving, the English prima donna, for an important role in the new Fall production.

NEW PLAYHOUSES

SYRACUSE, N. Y.—Theater and office building cost \$500,000. Keith interest has a ninety-nine-year lease. Capacity of auditorium, 3,000. Ready for occupancy before mid-Winter.

THE FIRST NIGHTER

"A LITTLE BIT OF FLUFF"

A Farce in Three Acts by Walter W. Ellis.
Produced by Herbert Jay and Anthony Ellis at the Thirty-ninth Street, Aug. 26.

Pamela Ayers	Netta Westcott
Maude Scott	Margot Kelly
Aunt Hannah	Mrs. Alice Chapin
Ursula	Lily Kerr
Chalmers	Elizabeth Percy
John Ayers	Arthur Chesney
Bertram Tully	Charles Garry
Dr. Higland	George Fitzgerald
Nixon Trippett	Stanley Lathbury

Act I.—The Ayers' flat, St. Mark's mansions, Kensington, 10 A. M. Act II.—The same. Evening—a fortnight later. Act III.—Bertram Tully's flat, St. Mark's mansions, Kensington.
Only one verse in the higher mathematics of the theater can attempt to explain why columns of poetic praise are devoted to the presentation of hopelessly-childish drivel under the guise of fantasy, while a farce with at least occasionally entertaining moments is dismissed with a "couple of sticks." The audience at the Thirty-ninth Street was made up of the same seasoned first nighters who attended the wake earlier in the week. It seemed amused. At least it did not seek the shelter of the streets. We for one frothily dispute the claim that many of the audience at "The Happy Ending" would have "walked out" on "Peter Pan," or any other play containing poetic charm. It was one of the most considerate audiences that we have ever beheld, and was composed for the most part of those who believe sufficiently in the future of the American stage to encourage a producer of ideas and ideals.

It was not a propitious week, however, for the theatrical chronicler. Excessive heat caused the postponement of several productions. But an English manager and company had the hardihood to present last Saturday night "A Little Bit of Fluff," a farce which has enjoyed a remarkably successful career in London. Beginning crisply it had promise of being every bit as hilarious as "A Pair of Silk Stockings." It failed to fulfill this enthusiastic prediction but it did prove generally amusing.

Typically British? Of course. Then we should not be too critical of the nature of the jokes. "Women have to be mastered" observes one of the characters in the play, to which another replies, "I don't like women with mustard." In the sophomoric philosophy of an elder day we were taught to believe that such a joke was typically British. Why fret, then, if tradition is simply being upheld? A bit of American slang was introduced in the time-worn quip, "You will get it—where the chicken got the axe." The failure of the audience to appreciate this recourse to antiquity was somewhat startling to the young lady who uttered it.

The story was mostly concerned with a gay, young husband, who came into possession of a costly necklace during a night out with his "little weakness"—his "little bit of fluff." The wife is given the necklace to allay her suspicions. The action of the piece revolves about the efforts of the husband to regain the jewels and restore them to the fluff who had borrowed them from an Indian Rajah. A kind and willing bachelor friend comes to the rescue, but his stupidity and inexperience only increase the young man's troubles. Each in turn feigns sickness in order to obtain damages for a motor bus accident sufficient to purchase another necklace, provided attempts to regain it from the young wife prove unavailing. In the end the two men recover their composure. The fluff regains the necklace and the wife is promised a new one.

Arthur Chesney played the part of the young husband with appropriate energy. Charles Garry, as his accomplice, introduced a character somewhat new to American audiences, a middle-aged bachelor, timid, effeminate, sanctimonious and blundering. "Dear, dear," was his oft-repeated expression over his inability to relieve situations and it proved most suitable. Netta Westcott appeared as the suspicious wife and Margot Kelly was a pretty "little fluff."

"SOMEBODY'S LUGGAGE"

A Farce in Three Acts by Mark Swan, from the Book by F. J. Randall. Produced by the Shuberts at the Forty-eighth Street Theater, Aug. 28.

Adam Dustry	George Manning
Porter	Charles Peyton
Elisene Duval	George Renavant
Walter Owen	Percy Warren
William Gruff	Harriet Granville
Henry Crawford	Ronald Hyram
Caroline Parrott	Beatrice Terry
Alfred Hopper	James T. Powers
Winn	Beryl Mercer
Fisher	Lionel Belmont
Charles Ketcham	Clifford Brooke
Edith Irving	Betty Bellairs
Hazel	Tom Rogers
Bruce Matthews	Robert Aryston

Act I.—On the Dover boat, S. E. Norman. A late September afternoon. Act II.—Home of the late Mr. Fairfax at Chelsea, London. Act III.—The same. Ten minutes later.

"Welcome to our city," observes James T. Powers in "Somebody's Luggage," when he believes that Ronald Hyram is about to befriend him. We re-echo the cry, but direct it wholly to Mr. Powers. We, indeed, are happy to record his return to the stage from a retirement that seemed permanent, even though his reappearance is made in a rather clumsy and meaningless farce. We would prefer to see Mr. Pow-

ers' quaint humor set off against the more appropriate background of girls and music. His methods seem so much more legitimate in musical comedy, his fun is more fascinatingly grotesque, his wit more genuinely audacious. However, if a "straight" farce is required to bring him back to his rightful position in the theatrical firmament, then a farce it should be, by all means.

"Somebody's Luggage" is nearly all James T. Powers—a noisy, lively, bouncing succession of jests and situations which serve to introduce the comedian as a most unfortunate victim of circumstances, with here and there a romantic thread sewed in to let your regain your breath. It is built upon the usual formula of mistaken identity, and has all the usual ingredients—the young man, who, on the spree, stumbles into the ancestral home of a long-lost prodigal; the "nice" young girl, who awaits the master's return; the simple housemaid; the watchful butler (in this case more sinister than sinister); and the rows of doors. In a thing of this kind the difference between an emetic and a cocktail depends entirely on how the familiar ingredients are mixed and who takes the parts. "Somebody's Luggage" is in no way an emetic, nor even a sleeping powder, but a cocktail, of which one glass is sufficient. A repetition of the draught would prove quite tasteless, we are sure.

Mr. Swan, in his dramatization, has not mixed his ingredients any too skillfully. There is no ingenuity displayed in the manufacture and arrangement of the situations. The entrances and exits are timed too arbitrarily. As for the humor, it bears minute evidence of having come under the reviving care of Mr. Powers. The oft-repeated "I did, didn't I?" is a reminder of the Powers "catch-lines" of musical comedy.

The part of the intoxicated young man, who in a motor accident receives an injury which makes him unable to recall his name, his immediate past, or intentions, gives Mr. Powers ample opportunity for the dozen things that we know him able to do: of proving his inexhaustible vitality and variety, his marvelous ease and range of movement, his fine ability to appear hideously funny without being offensive. His reception was uproarious and he thoroughly deserved it.

For the purpose of the playwright Mr. Powers assumed the name of Alfred Hopper. During a stormy trip across the English Channel he acquired a cheerful "cousin" which caused him unconsciously to impersonate Henry Crawford when that gentleman was lost overboard and supposedly drowned. Two bags, the exact counterpart of one another, and an obscure idea of environment on the part of Hopper caused the exchange in luggage, which resulted in the introduction of Hopper at the English estate of Crawford, as the lawful heir to the fortune. Everything is untangled eventually but in the course of the action, a villainous butler has impressed upon the impostor the need of silence, with a view to obtaining a share of the estate, while a lawyer, a housemaid, a supposedly distant relative, a physician and others heroically attempt to bring him to his senses. The real Crawford turns up at the end and, of course, straightens out matters under the proper sentimental inspiration.

Lionel Belmont played the part of the butler with his usual finish and sincerity, and his work stood out in bold relief from that of the other members of Mr. Powers' supporting company, although a word must be said to the credit of Beryl Mercer, who appeared as a simple-minded servant, and Tom Rogers, who made much of the small part of a cabman. An excellent effect of a rolling sea was given in the first act, which showed a steamer on its way across the English Channel.

WASHINGTON SQ. PLAYERS

The Washington Square Players resume their season at the Comedy Theater, Wednesday night, with revivals of four comedies, all one-act plays that already have been received with favor. They are Maeterlinck's "A Miracle of St. Anthony," Schnitzler's "Literature," Tchekhov's "A Bear," and Goodman's "Eugenically Speaking."

The players appear in their familiar parts in these little comedies, some of which were presented in the organization's first season. Later new pieces will be presented.

"SILENT WITNESS" MOVES

H. H. Frase's production of "The Silent Witness," a drama by Otto Hauerbach, was transferred last Monday night from the Longacre to the Fulton Theater. The cast remains the same as on the opening night, Aug. 10, including Emilie Pollni, Donald Gallagher, De Witt Jennings, Henry Kolker, Mrs. Jacques Martin, Edward Langford, David Higgins, and others.

EDDIE ROSKAM BRANCHES OUT

Eddie Roskam has added to his business of cutting, editing and retitling of films by the addition of a buying and selling agency that is meeting with great success. He has the selling rights for a number of good four and five-reel comedy and dramatic subjects, as well as a large number of single and double reel offerings.

ACTORS' EQUITY ASS'N

Complaints Received from Players Dismissed from Casts

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association



The season of rehearsals is on, and the A. E. A. is receiving many complaints from members that have been let out.

The Council always makes a reasonable allowance for the misdeeds that may honestly develop during the first week of rehearsals. The A. E. A. contract has that provision. But what of the instances where an experienced actor is selected by an established manager, and perhaps against the actor's own arguments, is engaged three months ahead only to be told when he appears to begin rehearsals, "Why you are a blonde. We can't have you." The nervous leading lady usually prevails in this kind of a situation. Too often without showing that she has in the least degree any feeling as a professional sister.

Another thing, the two weeks' notice clause was never meant to be arbitrarily nor wantonly exercised. An actor we have in mind appeared in a certain part thirty-eight weeks. At the end of that period the management re-engaged him to appear in the same part the ensuing season. He went abroad. He received a cable message calling him back to rehearsals. On his return, which was made promptly and in due time, he was informed another actor had been engaged in his stead. The play had another good season. The management has offered to pay the actor who was dropped two weeks' salary. He is holding out for more—the total of the season's salary. The lawyers all tell the actor the manager is within his legal rights. Possibly; but is he equitable? The answer is that the actor could have legally given the manager two weeks' notice in a similar way, had he so chosen. Would he have offered the manager two weeks' salary?

Of course, in the foregoing case, the actor's offer of re-engagement, it seems fair to assume, was based upon the satisfactory nature of the services he had rendered. For that reason he was in a position to ask for a contract for the season. That kind of agreement eliminates the two weeks' notice right as between the individuals, and it may only operate in ending the season, and where the whole company would be affected. The two weeks' notice clause does not obtain in the "Run of the Play" form, either. Members should bear these points of difference in mind.

It is inimical to dignity or a modicum of confidence on the part of an actor for him to work under the two weeks' notice clause as though it were the sword of Damocles. It is hazardous to give its power to the sort of manager who says, "Why, I can 'can' them whenever I like."

Turning to the shoe on the other foot, we are startled to find that one of our own members has given two weeks' notice to cancel a contract before the beginning of rehearsals, when there was a stipulation that such a notice could not operate until after the performances started. The manager who made the contract very naturally protests against this member's action. So does the A. E. A.

The Association, through the A. E. A., must pursue its way to the adoption of a uniform contract.

We are moved to quote a few words from a letter that has been received from Francis Carlyle, who is at 1475 Broad Street, Hartford. He says:

"For the past three years I have been very ill with a valvular heart trouble, and for two years have not worked at all. I am now nearing the finish. I shall never work again. Believe me, that as long as I live I will hope for the best for the A. E. A. and I am sure through its efforts the actor will soon come into his own—respect and honorable independence."

There may be other of Mr. Carlyle's many old friends who, like us, were unaware of his illness. Perhaps they will choose to send him a good word. Certainly we are all alike in hoping that he will survive his fears.

By Order of the Council.

BASIL HALLAM KILLED IN FRANCE

LONDON (Special).—Basil Hallam, the actor, has been killed at the front in France. He commanded the kite section of the British Flying Corps. Mr. Hallam appeared in New York in support of Miss Blithe Burke in "Mrs. Dot." He also played the leading role in Cosmo Hamilton's "The Blindness of Virtue." Last spring he was reported in the English press to be engaged to Elsie Janis, but this was denied by the actress.

LEFT ESTATE TO ACTORS' HOME

Volney Streamer, actor, who died April 4 last, left his books, pamphlets and pictures relating to the drama to the Players' Club and his residuary estate of \$1,000 to the Actors' Fund Home at New Brighton, S. I., according to his will, filed last week.

"GREAT LOVER" TO REOPEN

Leo Ditrichstein will begin a four weeks' engagement in "The Great Lover" at the Cohan and Harris Theater next Monday night. For the most part the principal roles will be taken by the players who originally appeared in them.



ANNA HELD AND MARIE DRESSLER TRYING TO OUTDO EACH OTHER IN EATING CLAMS AT A RECENT CLAM-BAKE AT OTIS HARLAN'S INN AT PORT-AU-PECK.

CENTURY TO OPEN OCT. 2

Dillingham-Ziegfeld Musical Entertainment to be Called "The Century Girl"

The Century Theater will open on October 2 under the direction of Charles Dillingham and F. Ziegfeld, Jr., with a musical entertainment entitled "The Century Girl" as the attraction. The new piece is in three acts, with book and lyrics by "Everyman." Victor Herbert and Irving Berlin are to supply the music. The scenery and costumes are being designed by Joseph Urban and Raphael Kirchner. The cast is to be made up of a combination of Dillingham-Ziegfeld stars, which will include, it is said, Elsie Janis, Marie Dressler, and Leon Errol.

NEW INCORPORATIONS

ALBANY, N. Y. (Special).—The following theatrical concerns were incorporated here last week:

The Albany Theatrical Agency, Albany, N. Y. To act as booking agents and conduct theaters. Capital, \$3,000. Directors, Frank G. Terwilliger, L. H. Washburn, and John F. Kelly, Albany, N. Y.

Fox Costumes, Inc., New York City. To deal in theatrical and vaudeville enterprises, and the manufacture of theatrical costumes. Capital, \$5,000. Directors, Anna L. Fox, Victor S. Fox, and Louis J. Jacobs, 198 Broadway, New York City.

FRENCH PANTOMIMISTS HERE

The French company of pantomimists which is to appear here in Winthrop Ames's production of "Pierrot the Prodigal" ("L'Enfant Prodigue") at the Booth Theater, arrived here last Sunday aboard the New York. In the company are Mme. Gabrielle Perrier, Marie Louise Renée, Paul Clerget, Emile de Varney, Marjorie Patterson, Charles Dubuis, Louis Fournier, and Alexis Flensborg.

MINER'S CHANCES HANDS

Messrs. Jerome and Walter Rosenberg have taken over a lease of Miner's Eighth Avenue Theater, and have inaugurated a motion picture policy there. They will also reopen their York Theater, West 116th Street in Harlem, with burlesque, interchanging shows from the Union Square Theater on Fourteenth Street.

FAVERSHAM TO GIVE "ORESTES"

William Faversham is negotiating for the use of the Metropolitan Opera House for special performances of the Le Gallienne version of "Orestes" in the Fall. George H. Brennan has been appointed general manager for Mr. Faversham.

MUSICAL PLAYS TO OPEN EMPIRE

The Charles Frohman Company has arranged to open the Empire each season hereafter with a musical play, and to continue it there during September and October. This year's offering will be "Sybil," which began its second season last Monday night.

ADELE ROWLAND IN NEW PLAY

Adele Rowland is to appear this season in a musical play under the management of Joe Weber.

CIRCUS HAS TO CANCEL DATES

HELLSPRING, PA. (Special).—Cook and Wilson's Wild Animal Shows, after billing several towns in Pennsylvania, have been compelled to cancel this date, owing to danger of spreading infantile paralysis. No circus will be permitted to come into Pennsylvania from New York State during the epidemic.

WORTHY RELIEF MEASURE

The Sixty-ninth Regiment (N. Y. N. G.) Relief Fund will hold a Bazaar in the Sixty-ninth Regiment Armory, Lexington Avenue, 25th to 26th Streets, from Oct. 25 to Nov. 11 next. The proceeds to be used to take care of the families of the men on the border. We have many pathetic appeals for assistance and we are holding a Bazaar in order to secure funds to carry on this noble and meritorious work. Donations can be sent to the Regiment. We would like volunteers to assist.

Address Mrs. Florence B. O'Neill, Sixty-ninth Regiment Armory, Lexington Avenue and 25th Street.

WANTED Actors Theaters Plays

ACTORS

Contracts for next season and Fall productions are being made now. This is the time to seek an engagement. If the engaging manager is to know that you are at liberty, you need publicity. Publicity in card advertising often brings better results than any other effort you may make.

Let the Manager know where you can be reached. Keep your name constantly before his eyes. The Dramatic Mirror goes to him every week and brings your name to his attention at his office and his home.

PROFESSIONAL CARDS can be inserted at \$2.10 an inch, single column, one time, with reduced rates on three, six, and twelve month contracts.

THEATERS

Theatrical property advertised in The Dramatic Mirror reaches a wide market. If you wish to rent or sell theaters, THE MIRROR reaches the entire country from the Atlantic to the Pacific, and is the most reliable medium in which to place such advertising. If you need a theater or a company, advertise in The Mirror and get results.

PLAYS

Stock Company Managers are constantly in the market for plays for production, old plays or new plays. If you have a play to sell you can reach all the buyers through The Dramatic Mirror's advertising columns—a splendid market for the sale of plays and sketches, dramatic, vaudeville or motion picture.

DISPLAY ADVERTISING costs \$2.00 an inch, single column, one time. Reduced rates on six, thirteen, twenty-six and fifty-two insertions.

CASH DISCOUNT

The Mirror allows the advertiser 5% discount when cash accompanies his order. On continued insertion paid monthly in advance, the 5% cash discount also will be allowed.

Remit with order and save the 5%. Further information as to rates and estimates on advertising copy will be furnished on request.

THE DRAMATIC MIRROR COMPANY
1493 Broadway, New York City

COMEDY OPENING IN PATERSON, N. J.

Mrs. J. Mauldin's comedy drama, "Texas," has been revived for a tour over the International Circuit. The enterprise will be under the management of J. J. Liberman, and J. J. Boshell will be the advance representative. Alvah D. Simms is to be featured in the role of Freshwater Jack. Director Louis Thiel and Hattie Foley will appear in their original roles of Oklahoma and Ma West. Others in the cast include William Walworth, Bert S. Frank, C. Nick Stark, John J. Powers, James Judge, Eugene Beall, Shadow Hartman, Steven Spear, Jane Ware, Anna Jordan, Virginia Zollman, and Marion Evenson. The season will open in Paterson Monday, September 4.

MAY ROBSON'S NEW PLAY

About the first of January May Robson will be seen in "Apron Strings," a new play from the pen of Eleanor Gates, author of "The Poor Little Rich Girl." Meanwhile Miss Robson will continue in "Mrs. Matt," appearing on tour in Canada, Nova Scotia, and New England. Her bookings continue under the direction of Klaw and Erlanger.



PLAYS AND PLAYERS IN TOWN

John T. Kelly will return to the stage this Fall to appear in vaudeville in a new sketch.

Arthur Donaldson, who has been appearing in motion pictures, will return to the stage to play an important part in Mary Lee Wertheimer's Japanese comic opera, "Noto."

Stella Hoban, who is playing in "The Passing Show of 1916" at the Winter Garden, will enter the dramatic field this Fall in a Shubert production.

Lester Loneragan has been engaged for the role of Costigan in "Pendennis." Kirah Markham has been engaged for "Mister Antonio," the comedy by Booth Tarkington in which Otis Skinner will appear.

Joe Parsons, leading barytone last season at the New York Hippodrome, has been re-engaged for the new production the coming season.

Erville Alderson is playing the role of Major Dunworthy Hawes in "Broadway and Buttermilk." He succeeded Rappley Holmes in the part just before the opening performance.

Agatha Brown and Eleanor Daniels have been engaged by John D. Williams for important roles in "Zack," a new comedy by Harold Brighouse.

Kojima Namiko, a Japanese dancer, has been engaged for Mary Lee Wertheimer's opera, "Noto." She will interpret the mythological Japanese dance, "The Birth of the Sun."

Dorothy South has been engaged to play the title role in "The Princess Pat," seen in New York last season at the Cort Theater.

Betty Bellairs, who plays the leading feminine role with James T. Powers in "Somebody's Luggage," has been for several years a member of the company surrounding Fred Terry and Julia Neilson in London.

Roy Gordon has been engaged for a leading role in the new Rol Cooper Megrue Irvin Cobb play, "John W. Blake." Mr. Gordon was formerly leading man of stock companies in Harlem and Haverhill, Mass.

In addition to Mary Boland and Frederick Truesdell, Walter N. Lawrence has engaged Madeline Moore, Adrienne Bonnell, Caroline Campe, Henry Burkhardt, William Bonnell, Henry Gsell, Fred Peters, and Rol Bryant to appear in Stuart Fox's "Sport of Law," which he will produce in Baltimore on Labor Day.

Frank E. Jamison has been engaged to play Justina Lawlor in Richard Walton's "The Flame," to be produced at the Lyric Theater this week.

Betty Bellairs, who plays the leading feminine role with James T. Powers in "Somebody's Luggage," has been for several years a member of the company surrounding Fred Terry and Julia Neilson in London.

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"The Silent Witness" was transferred from the Longacre to the Fulton Theater last Monday night.

OUTSIDE THE CITY

The first performance of "Old Lady 37," in which Emma Dunn is to star, will be given in Schenectady, Sept. 4. Broadway in Edith Yager, last seen in "Broadway in Arthur Hopkins' production of "Evangeline," will return to the stage this season after an absence of three years.

F. Ziegfeld, Jr., has commissioned Gene Buck to write the fourth edition of the Ziegfeld Midnight Frolic. The first performance will be given atop the New Amsterdam Theater Monday midnight, September 11.

Raphael Kirchner, a Viennese, whose portraits of pretty women are well known has been engaged to aid Joseph Urban in redecorating the Century Theater. Until recently Mr. Kirchner has maintained a studio in Paris.

Charles Horwitz has written new vaudeville acts for Bernardi, protean actor; Henry Rogers, who supported Warfield in "The Auctioneer"; Leonard and Whitney; Sam Howard and company; and Lella Davis and company.

Arvid Paulson has been invited by Mrs. Mansfield and Richard Mansfield to play the role of Detler in their revival of "Old Heidelberg" at the Lyceum Theater in New London early in September and to assist with the staging of the play.

Misao Itow, a Japanese singer and dancer, has been engaged by Oliver Morosco, through the latter's London representative, as a special feature in his production of the farce with music, "So Long, Lottie."

"The Melody of Youth" will open the season at the Hollis Street Theater in Boston on Monday, September 4. In the company, in addition to Brandon Traven, are Florence Martin, Mary Shaw, Rea Martin, Lizzie Hudson Collier, Mary Forrest, William Harrigan, William J. Kelly, Harry Harwood and Charles McCarthy.

NEW YORK THEATERS

NEW AMSTERDAM W. 42 St., Eves. 8.15-10.15
Mats. Wed. & Sat. 2.15-4.15
LAST THREE WEEKS

Ziegfeld Follies

After the Show see Gaiety Performances

ZIEGFELD MIDNIGHT FROLIC

Meeting Place of the World

EMPIRE Broadway and 40th Street.
Evenings at 8. Matinees,
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In the triumphant

Musical Comedy

LYCEUM West 45th St., nr. B'way.
Eves. at 8.30. Matinees,
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Charles Frohman presents

ANN MURDOCK

With a notable cast including Charles Cherry and Ferdinand Gottschalk, in a comedy in 3 acts.

PLEASE HELP EMILY

By H. M. Harwood.

BELASCO West 44th St., Eves. 8.30-10.30
Mats., Thurs. and Sat., 2.30.

Second Year

DAVID BELASCO presents

The Boomerang

"Booms laughter market."—Res. Mail

By Winchell Smith and Victor Mapes

William A. Brady's 48th Street Theatre.
Just East of B'way
Phone 178 Bryant
Eves. 8.15. Mats., Thurs. and Sat., 2.15

THE MESSRS. SHUBERT Present

James T. Powers

In a new Comedy by Mark E. Swan

SOMEBODY'S LUGGAGE

Extra Mat., Labor Day, Monday, Sept. 4th

Winter Garden

B'way & 50th St.
Phone 2330
Circle

Eves. at 8. Mats., Tues., Thurs. & Sat. at 2.

The Passing Show

of 1916

Maxine Elliott's

Theatre, 30th St., Broadway.
Phone 1478
Bryant. Eves. 8.15; Mats., Wed., Sat. & Labor Day

BLANCHE RING

In a New Comedy with songs by Willard Mack.

BROADWAY AND BUTTERMILK

Richard Lambert will send "The Blue Envelope" on tour this season. It will open in New England on Sept. 15. In the cast are Edward Garrie, Carrie Reynolds, Ralph Nairn, Beth Franklin, and John L. Kearney.

"Flora Bella," a new operetta, was given its first performance last Monday night in the Broad Street Theater, Philadelphia. Lina Abarbanel is the star, and the cast includes Laurence Grossmith, Charles Purcell, Adolph Link, W. H. Weldon, Gilbert Clayton, Juliette Lippe, Muriel Hudson, and Constance Berry.

George D. Parker's new play, "Margery Daw," was produced last Friday night by John Cort at the Powers Theater, Grand Rapids, Mich. The cast included Kathlene MacDonell, Harrison Hunter, Forrest Robinson, Adelaide Prince, Sarah McVicker, Emmett Shackelford, and Lois Frances Clark.

"Hit-the-Trail Holiday," with Fred Niblo, will open a week's engagement at the Apollo Theater, Atlantic City, Monday, Aug. 28, following which the piece will be transferred to the Park Square Theater, Boston, for an indefinite engagement. Mr. Niblo's company will include Hazel Dewry, Lorena Atwood, Laura Bennett, Joseph Allen, Purnell B. Pratt, Frederick Maynard, Edgar Halstead, Thomas Irwin, Harold Crau, and others.

NEW YORK THEATERS

GEO. M. Theatre, B'way & 43rd St.
Eves. 8.30. Mats., Wed. and Sat. at 2.30.

Klaw & Erlanger, Managers
David Belasco presents

SEVEN

CHANCES

A comedy by Rol Cooper Megrue.

"Exceptionally funny."—World.

ELTINGE Theatre, West 42nd St.
Evenings at 8.30; Mats., Wed. and Sat. at 2.30.

H. Woods presents

CHEATING

CHEATERS

By Max Marcin.

REPUBLIC West 42nd St., Eves. at 8.30. Mats., Wed. and Sat. at 2.30.

A. H. Woods presents

HIS BRIDAL NIGHT

With the

DOLLY SISTERS

By Lawrence Rising

Revised by Margaret Mayo

GAIETY Broadway and 46th Street.
Evenings at 8.15; Matinees,
Wed. and Sat. at 2.15.

TURN TO

THE RIGHT

By Winchell Smith and John E. Hazzard.

H. H. FRANK'S Theatre, 48th St., West of B'way.
Eves. at 8.30. Mats., Wed. and Sat., 2.30.

H. H. Frank presents

The New Farce

A Pair

of Queens

By Otto Hauerbach.

RIALTO

B'way, at 48th St.
Continuous from Noon. Daily
Matinees, 15-35-50.
Nights 25-50.

Special Attractions and Charles Ray in "Plain Jane," Vicente Ballaster, Spanish Baritone, Brown's "War Creek Trail," "Picnic Features."

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—Gaiety. Evenings at 8.30. Mats., Wed., Sat. & Labor Day

10th Month—The Smartest and Brightest Musical Comedy Success of the Year.

VERY GOOD EDDIE

ASTOR THEA., 45th St. and B'way
Phone 257 Bryant. Eves. 8.30
Mats., Wed., Sat. & Labor Day

The Guilty Man

With IRENE FENWICK

39th St. Thea., nr. B'way. Phone 413
Bryant. Eves. 8.15. Mats., Wed., Sat. & Labor Day

A Little Bit of Fluff

A Farce by W. W. Ellis.

From Criterion Theatre, London

44th St. Thea., just West of B'way.
Phone 1292 Bryant. Eves. 8.15.
Mats., Wed., Sat. & Labor Day

Messrs. Shubert present

A New Musical Comedy

The Girl From Brazil

NEW PRODUCING FIRM

Castle Company Will Present Here a Musical Comedy Called "Maid to Order"

The Castle Producing Company, Inc., a new theatrical firm, incorporated for the production of dramatic and musical attractions, will send on tour as their first offering, a comedy with music, entitled "Maid to Order." Rose Betti, who has appeared in "The Prince of Pilsen," "The Kiss Waits," "The Blue Moon," and other musical comedies, has been engaged for the prima donna role.

James W. Castle, formerly of Baker and Castle, who produced "Graustark" and "The Goose Girl," is the active member of the new firm and has charge of the rehearsals. The book and lyrics of "Maid to Order" were written by Frederick Chipman, a Western man, who has been successful in having his works produced West of the Mississippi River. Mr. Castle has written the music.

FRENCH OPERA SEASON

A brief season of French opera is to be given in New York this winter, under the direction of Antoine V. K. de Vally, Alexander Kahn, general manager of the Managing and Producing Company, has received word from the secretary of Beaux Arts of France, under whose auspices the offerings will be given here, that many artists had been engaged and productions new to the American public were available. The works of Messager, Widor, Saint-Saens and other noted composers will be among these offerings. A committee of prominent New York men and women is being formed to foster the project, and plans are well under way for obtaining a suitable play.

DIES AS HE GIVES ENCORE

Alphonse Althoff died Thursday night, Aug. 24, as he was finishing his performance at the Bedford Theater, Bedford avenue and Bergen street, Brooklyn. Althoff, who was a bellringer, concluded his musical programme with "The Star Spangled Banner," but the audience recalled him several times and he had nearly completed a selection when he fell on the stage.

He was carried to the wings, where Manager Jackson called Dr. Waterbury of the Long Island College Hospital to attend him. The physician said death was due to heart disease. Althoff was 43 years old, and lived with his wife at 228 West Fifty-second street, Manhattan.

IN CONCERT AT THE MANHATTAN

The programme of the first of a series of popular priced concerts to be given at the Manhattan Opera House on Sunday evenings, beginning September 10, will include Madame Eugenie Fontariva, mezzo-soprano; Leo Ornstein, pianist; Louis Siegel, violinist, and several other artists. This concert will also introduce to New York Oscar Spirecu as conductor, with a grand opera orchestra of seventy-two. Mr. Spirecu was director of the Cincinnati Symphony Orchestra this summer. He was formerly with the Bucharest Royal Opera and the Boston Opera, as conductor.

EPIDEMIC MAKES CIRCUS FAIL

TURNON (Special).—Cook and Wilson, who conducted what was called the "Greatest Wild Animal Show on Earth," have filed a petition in bankruptcy in the United States District Court. They place their liabilities at \$11,725.45 and their assets, consisting of tents, at \$800. The circus had to cancel its bookings two weeks ago because of infantile paralysis quarantines they encountered in touring New York State.

"PAGANINI" FOR THE CRITERION

George Arliss will begin his New York engagement in Edward Knoblauch's play, "Paganini," at the Criterion Theater in September under the direction of Klaw and Erlanger and George C. Tyler. The supporting company will include Margery Maude, Sara Blala, Mrs. Arliss, Lella Roper, Charles Harbury, Edgar Kent, R. Leigh Denny, Dudley Digges, John Rutherford, and Fred Nicholls.

RINGLING ESTATE \$1,137,000

MADISON, Wis. (Special).—The estate of Albert C. Ringling, of Baraboo, who died last January, is valued at \$1,137,000. Of this amount the widow is given \$355,000 and the use of \$100,000 until she dies. There are a score of gifts of various amounts, each of the four brothers, Charles, John, Alfred and Henry—receiving \$155,818 each. The estate will pay an inheritance tax of \$29,406.

"GOOD GRACIOUS, ANNABELLE"

Arthur Hopkins to-day begins rehearsing "Good Gracious, Annabelle," the first of two comedies by Clare Kummer, which he will produce this season. Miss Kummer has previously been known as a writer and composer of songs, among them, "Dearie" and "Egypt." "Good Gracious, Annabelle" will open in New York in October. Robert Edmond Jones has designed the settings for the play.

"HAPPY ENDING" CLOSES

"The Happy Ending" closed last Saturday night at the Shubert Theater after an engagement of six nights. More than a year was spent in preparing the play for presentation here, and its production is said to have cost \$50,000.

PORTMANTEAU THEATER PLAYS

The repertoire of Stuart Walker's Portmanteau Theatre for the coming season will include, in addition to three plays by Lord Dunsany—"The Golden Doom," "The Gods of the Mountain" and "King Argimenes"; Gordon Bottomley's "The Crier by Night"; Oscar Wilde's "The Birthday of the Infanta"; "Voices," by Hortense Flexner; "The Leaf in the Wind" and a three-act Japanese legendary play, "The Lady of the Weeping Willow Tree." Several earlier Portmanteau plays will be revived, including "Gammer Gurton's Needle," "Six Who Pass While the Lentils Boil," "The Trimpet" and "Nevertheless." A group of special one-act plays for children will also be given.

The Portmanteau company will begin its tour early in October, under the direction of Maximilian Elser, Jr., and Russell Jannet, and engagements will be played in all of the principal cities from coast to coast.

ALVA HOLBROOK KILLED BY MOTOR

Alva M. Holbrook, playwright and stage director, died in the Nassau Hospital, at Mineola, Aug. 22, from injuries sustained a few hours before, when hurled against a pole from an automobile. He was about forty-five years old.

Mr. Holbrook gained wide distinction as a director and producer of musical plays. He staged a number of notable productions, including "The Red Feather," "The Girl of My Dreams," and "In Hayti." He leaves a widow and two daughters, Bessie Holbrook and Florence Holbrook. The latter is well known on the stage, having appeared with Cecil Lean in musical comedy and vaudeville.

W. J. HYDE WEDS MRS. BLAKELEY

William J. Hyde, president of the Hyde and Behman Amusement company, a theatrical firm, was married August 24 to Mrs. Grace M. Blakeley at the residence of the Rev. Dr. William R. Watson at Bay Shore, L. I. After the ceremony the couple left by motor car for a tour of New England.

The bride, who is familiar to playgoers as Grace Blakeley, of the Vitascope company, was the widow of James M. Blakeley, an English comedian well known in New York, who was killed in a Zeppelin raid of London last October.

ACTOR MOTORS ACROSS CONTINENT

Mr. and Mrs. Lincoln Plumer, who have been appearing for four years in Australia, under the direction of J. C. Williamson, Ltd., arrived in New York last week. Landing in San Francisco with his motor car, brought from Australia, Mr. Plumer, with his wife's sister, Miss Mae Collins, motored to Los Angeles and then across the continent to New York, driving his own car and winning a Motor Magazine Medal given to those who make the continental trip.

Mr. Plumer believes he is the first actor to drive his own car across the continent.

MRS. JOSEPHINE NIBLO'S ESTATE

Mrs. Josephine Cohan Niblo, sister of George M. Cohan, left all her personal effects to her husband, Fred Niblo, the actor, according to her will filed last week. The actress owned personal property listed as being worth more than \$2,500, but no real estate. The will provided that in the event of Mr. Niblo's death the property was to be held in trust for their young son, Fred Niblo, Jr. Mrs. Niblo died at the Hotel Belvedere July 12.

WM. A. BRADY IN MOTOR ACCIDENT

William A. Brady, the theatrical manager; Jules Eckert Goodman, author of "The Man Who Came Back," and John Turk, business-manager for Mr. Brady, were badly injured last Saturday night near Dunellen, N. J., when the rear axle of an automobile in which they were riding broke, causing the car to skid to one side of the road. The three men were rushed to the Muhlenberg Hospital in Plainfield, where their injuries were dressed.

IN "NOTHING BUT THE TRUTH"

The cast of H. H. Frasse has engaged to appear in William Collier's support in James Montgomery's new farce, "Nothing But the Truth," includes Ripley Holmes, Morgan Coman, Ned Sparks, Arnold Lacy, Margaret Brainerd, Mude Turner Gordon, Ione Bright, Vivian Wessell, Mary Harper, and Dora Michellina. The first performance will be given in Long Branch on Thursday night.

"THE GIRL HE COULDN'T BUY"

One of the new offerings of the new International Circuit this season will be "The Girl He Couldn't Buy," a drama by Sumner Nichols, to be presented for the first time in Camden, N. J., by Arthur C. Alston on Labor Day. The play was recently given a stock production by the Keith Players of Union Hill. Mabelle Estelle, a recruit from a Newark stock company, will act the principal role.

MONTGOMERY TO WRITE PLAY

An announcement from the office of Sanger and Jordan states that Maria Thompson Davies' novel "The Melting of Molly" will be dramatized by James Montgomery. It will be produced by Frederick W. McKay.

COMING AND GOING

Mary Ealsar has been engaged by Leffer and Bratton to create a comedy part in a new play by Edward E. Rose, which will be produced this season.

Booth Tarkington has arrived in New York to attend the rehearsals of "Mister Antonio," a new comedy in which Otis Skinner is to appear.

Margaret Anglin has returned to New York to consult with William Somerset Maugham in regard to the latter's comedy, "Caroline," in which she is to appear this season under the direction of the Charles Frohman Company.

Henry Mortimer, who recently returned from Plattsburg after an interesting month of soldiering, has left for a cruise up the Sound with Frederick Burton in the latter's motor boat.

Cecil Lean has purchased a Summer home at Lake Sunapee, N. H. Mr. Lean's season in "The Blue Paradise" will open at the Garrick Theater, Chicago, September 17. Peggy Smith, who plays Song in "The Passing Show of 1916" at the Winter Garden, was taken to St. Vincent's Hospital on August 24, suffering from acute appendicitis.

Lillian Kingsbury will close her vaudeville season in February to open in a new Broadway play.

Katherine Grey has gone to Maine to rest until September when she returns to begin rehearsals in the title role to "Jane Clegg," which will open the Princess Theater, September 18.

Ethel Clifton, the playwright-actress, has returned to New York to make some changes in the manuscript of her latest three-act drama, "For Value Received," which will be produced this year.

Charles Sagal-Turner opened with the John Mason company in "Common Clay" at Asbury Park on Aug. 17. The company will play an engagement at the Olympic Theater in Chicago, Ill., beginning Aug. 27. Aliene Durano and James Jay Mulry have been engaged by Cohan and Harris to play the two leading roles in the western company of "It Pays to Advertise," opening Sept. 4 in Poughkeepsie, N. Y.

Charles Peyton opened with James T. Powers in "Somebody's Luggage" at Harmanus Bleeker Hall, Albany, N. Y. He will be seen in the piece when it opens at the Forty-eighth Street Theater.

Ben Dean and Lillian Hale (Mrs. Dean) will return to vaudeville this coming season presenting Mr. Dean's old success, "The Phantom Rival." Mrs. Dean is now resting at her home in San Rafael, Cal. She has been entertaining her brother Edwin J. Emery prior to his leaving the coast for New York.

Harry B. Cleveland and Blanche Trelease, at the head of a crack comedy company, will play Edmonton, Can., in tabloid vehicles, beginning with "The Honeymoon Trail."

The Orpheum opened the season at Michigan City, Ind., Aug. 24, with Wm. H. Kibbel's Uncle Tom's Cabin company, to good business. Manager Dunker said bookings looked well for a good season.

Ralph Bunker has returned from his Summer home on Cape Cod, to begin rehearsals of "The Two Junes," a farce with music, by Norman Lee Swartout, in which he is to play the leading role. Mr. Bunker was last seen on Broadway in "The Girl Who Smiles."

Charles Webster is engaged for the special performances of "The Merchant of Venice," with Nat Goodwin, in Boston.

Charles Collier, formerly of the "Master Mind," "Snobs," and other productions, will this season play the part of Arnold Macy in "The Eternal Magdalen," opening in Washington on Labor Day.

Madame de Kuryla, former dancer at the Government theaters in Russia, has been engaged to put on the Japanese dances in "Mary Lee Wertheimer's Japanese opera," "Noto," which George Blumenthal will produce in October.

Charles Lane has returned to New York from his Summer camp on Cape Cod to begin rehearsing for the season. He will again play the part of Rommy Evans, the lovable young godfather in "The Cinderella Man."

Charles Peyton opened with James T. Powers in "Somebody's Luggage" at Harmanus Bleeker Hall, Albany, N. Y. He will be seen in the piece when it opens at the Forty-eighth Street Theater.

Charles Sugate Turner opened with the John Mason company in "Common Clay" at Asbury Park on Aug. 17. The company will play an engagement at the Olympic Theater in Chicago, Ill., beginning Aug. 27.

"SILK STOCKINGS" COMPANY HERE

The English company to present "A Pair of Silk Stockings" in this country, for its third season, under the Shubert management, arrived last Sunday from London. The company includes Ida Stratham, Stella St. Audries, Maud Buchanan, Phyllis Stuckey, Barbara Allen, Langdon Bruce, A. E. Winton-Barnes, Charles Eadale, S. W. Spruston and F. Forrest.

TO REMODEL THE MURRAY HILL

Plans have been filed for remodeling the lobby of the old Murray Hill Theater, at Nos. 379 and 387 Lexington avenue and No. 132 East 42d street, by removing the columns at the rear of the orchestra and regrading the orchestra floor, at a cost of \$20,000. Robert W. Golet is the owner.



CECIL LEAN AND CLEO MATFIELD AT LAKE SUNAPEE, N. H.

GRAND OPERA IN OPEN AIR

The first open air grand opera in the history of New York will be given in the City College Stadium in the week of Sept. 15. Two performances will be given, one in German and one in Italian, at prices from 25 cents to \$2.50. The casts will include Metropolitan stars. The operas will be given under the auspices and for the benefit of the Civic Orchestra Society. Wagner's "Walkure," under the direction of Artur Bodansky, will be given the first night. The programme for the second performance will be Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci," under the direction of Pasquale Amato and conducted by Arnaldo Conti.

MAY IRWIN IN "FRIEND WIFE"

May Irwin will appear this season in a new comedy by Charles Sumner and Harry Segall, entitled "Friend Wife." Miss Irwin is spending the Summer at her place in the Thousand Islands.

MARRIED

SILVIA MORRIS, private secretary to the different managers of the Chicago office of the Orpheum Circuit in recent years, was married Aug. 17, 1916, to William F. Newmark. They are spending their honeymoon in Denver, Colo. News that Nigel Barric, actor and dancer, and Helen Lee, who has appeared in several musical comedies, were secretly married more than two months ago, reached Broadway last week. Mr. Barric is under contract to appear in motion pictures while Miss Lee has been engaged to originate a part in "For the Love a Mike," a new musical comedy.

DIED

MAX HEINRICH, composer and author of several textbooks in music, died August 9 in his apartment in the Berkeley Hotel, Seventy-fourth Street, near Broadway. He was born in Chemnitz, Germany, sixty-four years ago, and came to this country at the age of twenty-two years. Mr. Heinrich composed a number of German songs and conducted classes and oratorio recitals in this city, Philadelphia, Chicago and Boston. He left five daughters and two sons. His eldest daughter, Miss Julia Heinrich, is a member of the Metropolitan Opera company.

SIMPSON.—Mr. and Mrs. B. F. Simpson (Eleanor Franklin) are mourning the loss of Mr. Simpson's father, Judge B. F. Simpson, of Pacific, Kan., who passed away on Thursday, Aug. 10. Judge Simpson was one of the Kansas pioneers, and was prominent years ago in both State and National affairs.

BAKER.—Ella Baker, actress, died Aug. 13 at Whippany, N. J. Her last appearance was in William A. Brady's production of "The Things That Count." She was for many seasons with Joseph Murphy.

OSBORNE.—George Osborne, actor, died at his home in San Francisco on Aug. 11. He was a member of the Baldwin Stock company, in San Francisco for several years. His last appearance was as Junipero Serra in the San Gabriel Mission play in 1914. Of late years Mr. Osborne has passed much of his time in retirement.

DAILY.—Judge Joseph Francis Daly, son of the late Denis and Elizabeth T. Daly, died at his home in Yonkers on Aug. 6, aged 78 years. Judge Daly was a brother of the late Augustine Daly, the theatrical manager. He was a founder of The Players.

HURT.—Nellie Hurt, a Denver actress, who returned to her home city last week to play an engagement, died August 12 at her mother's home before she could fill her engagement. Her death was unexpected. Miss Hurt, who went her childhood in Denver, began her theatrical career at the age of 8 years. She played at all the leading vaudeville houses of America and Europe. Her mother, 84 years old, who is living in this city, appeared in her early days with most of the leading actors and actresses of the time.

Mrs. ANNIE E. INMAN, well known in theatrical circles, died Sunday, July 30, at the American Hospital, Chicago, aged 72. Her last work in Chicago was in the benefit given for the American Theatrical Hospital. In her earlier days she supported Booth, Barrett, Modjeska, and other well known stars. Her last work in New York was in "The Devil" under Savary's management. The past few years she has been appearing in vaudeville in a sketch written by herself. She was leading lady at McVicker's Theater for several years in the good old stock days.

LOWRY.—James Johnson Lowry, one of the owners of the Empire Circuit died suddenly Friday afternoon, Aug. 25, on the operating table of the Brooklyn Hospital. He was born in Pennsylvania and was in his fifty-fifth year. Mr. Lowry went on the stage many years ago as a member of the black-face team of Evans and Lowry. Fifteen years ago he left the stage to become manager of his own production, "The Merry Malcons," with which he toured this country for several years.

In Memoriam

In memory of
PAUL ARMSTRONG
Who died August 30th, 1915.
From his friends.

"COME OUT OF THE KITCHEN"

Thomas Play with Henry Miller's Star, Ruth Chatterton, and Bruce McRae in the Cast

SAN FRANCISCO (Special).—The Columbia has made another success with the Henry Miller company, this time offering "Come Out of the Kitchen," which commenced its second week Aug. 21. Miss Ruth Chatterton is the added attraction.

The play is by A. B. Thomas. The romance which lends the plot its right to live does not develop until the second act. In other words, the story doesn't start until long after the play opens; but, in the case of the Thomas comedy, there is a kind of anticipatory interest, something like suspense reversed.

You are certain that the millionaire Yankee is going to fall head over heels in love with the little Southern miss whose ancestral halls he is about to leave, thus relieving the Dangersfield finances of a problem no mortgage can solve. Of course, the event happens in that manner, and the brave little lady with blue eyes and a smile of irresistible appeal is taken into the arms of the stalwart capitalist from the North and the big and the gray again converse in a color scheme of softened beauty.

Miss Chatterton's triumph was complete. Bruce McRae is the millionaire Yankee, and is recovered from his vehement and sometimes explosive manner of utterance. The first performance could not be bettered in the elements of its sympathy, its romantic excellence, free from sentimentality and relieved by a keen sense of the humor for each situation.

Marguerite St. John gives a performance of a dowerer which last night was one of the chief successes, and Mrs. Charles Craig as the "black Mammy" was so delightful that she added to the tears and the merriment in almost disproportionate degree considering the size of her role. Robert Ames must come in for mention, since his role of the brother of Olivia led him into serving the Yankee as the boy who polishes the boots. There was a touch of the grotesque in his humor which completed the perfection of his playing. Harry Metcayer as a fantastic lover with poetical tendencies was done likewise in the proper key. In short, the cast was of a distinguished character such as is seldom assembled in this city or elsewhere.

Ben T. Dillon and Will King, for the past seven years associated as musical comedy stars on the Pacific Coast, came to the parting of the ways when the curtain was rung down on the last act of "The Knockout," which has been

featuring the twelfth week of their engagement at the Macdonough Theater in Oakland. The closing performance marks the last time that Ben Dillon will don the grease paint and endeavor to extract laughs from audiences, as he is retiring after thirty-three years of stage life to his residence in Los Angeles, where he intends to spend the rest of his days with his daughter.

Will King will take a vacation and then play with a show company of his own. The other members of the present company have all made plans for the future. Reece Gardner is to open in Denver in musical comedy; Jack Wise is to take a vacation and then open again in musical comedy; Vilma Stech is to be with the Shuberts after a vacation in Yellowstone Park; Will Hayes is going into vaudeville, as is Grover Clark, bass singer of the quartet. The rest of the quartet, Clarence Wurdiz, Tean Taylor, and James McNamara, will go to Portland. Forest Stanley, who just finished a long engagement at the Alcazar playing the opposite to a number of stars, gave a dinner to the members of the Alcazar Stock company and expressed his appreciation for the cordiality and support given him during his stay here. He left for Los Angeles to play an engagement there. Miss Lang will be the next star to appear at the Alcazar.

The Alcazar gave Louis Bessillon an opportunity to star Aug. 21 in a play written for him entitled "Johnny Get Your Gun." This is the premiere of the play and will go to New York from here shortly.

The Cort is now staging "Canary Cottage," for the sixth week and playing to good business. Aug. 24 at a matinee a concert was given to the Bohemian Club members consisting of "The Midsummer Music of Bohemia." The orchestra was composed of eighty members of the club and selections from "Gold," the recent grove play, was rendered.

Nora Hayes is still retained at the Orpheum for a third week delighting the patrons of the house. Four Japanese Girls, Cooper and Smith, Duffy and Lorenz and holdovers make up the rest of a good bill.

Sid Grauman has another big act entitled "Twenty Minutes at Lew Purcell's." It deals with "Coast" and scenes.

Fantazes gave us "The Elopers," Dickinson and Deason, Lazar and Dale, and Oklahoma Bob Albright. A. T. BARNETT.

KANSAS CITY HOLDS ITS WAY

KANSAS CITY (Special).—Gayety (George Gallagher, manager). The Polities of the Day, with a large chorus of unusual ability and appearance, is the current offering at the popular Gayety. Catchy new songs, elaborate costumes and the quality of the acting are other features of the show which is headed by George F. Murphy, Gertrude Hayes, and Chester Nelson. Anna Propp, diminutive and energetic, is making a big hit with the audiences. Current week: Star and Garter show.

Empress (Daniel McCoy, manager): Though not the headline act on the bill opening Aug. 17, Jessie Haywood, with Lee and Hahn, easily the hit of the show. Their rapid-fire comedy sketch, "The Quitters," was a riot. First position was given to a big cowboy and broncho-busting act featuring Adela Von Ohi, and which was very good. Clifford and Willis, Rio and Helmer, and Housch and LeVallie were other pleasing acts. Cross and Doris in a sing-in, dancing and patter act stood out well on the bill Aug. 20, as did also Knapp and Wilson, who tried a little of everything, and made good with it all. With a Burr score with her 300 pounds of mirth, the Zirras entertained with a juggling novelty, and Weber and Wilson's Dancing Revue with its fake lessons to the audience provoked considerable amusement. Ruth Timmons, beautifully costumed, sang.

Century (Thomas L. Taaffe, manager): Joe Rose, a German comedian, is the popular featured member of the Cabaret Girls, a rattling good burlesque show now at the Century. Jessie Storer heads the feminine contingent and, backed up by a well-selected chorus in new and gay costumes, is making quite a hit. The special attraction is Choocetta, a dancer. To follow: "Polities of Pleasure."

Willis Wood: Anita Stewart in the "Daring of Diana," and Billie Burke in two installments of "Gloria's Romance" are pleasing good business in the closing weeks of this theater's motion picture policy.

Royal and Regent: Owen Moore in "Rolling Stones," Blanche Sweet in "Public Opinion," Mabel Trillifer in "God's Half Acre," and Virginia Pearson in "Dare Devil Kate." S. R. O. always at these houses.

Doris Crosson, a local girl, is appearing at the Empress week Aug. 21. Miss Crosson, equipped with an appealing personality and a Mary Pickford style of beauty, is destined for bigger things.

The Garden Theater, housing the attractions of the International Circuit, opened Aug. 27 with a very pretentious production of "My Mother's Boy."

The Globe, vaudeville, fell into line Aug. 24, and is enjoying its usual good patronage.

The Empress has been taken over by the Pantazes and will hereafter be known as the Pantage Theater.

The Willis Wood, housing dramatic stock, will present its opening bill, "The Great Pursuit," early in September.

The Orpheum opens Sept. 3 with Kosloff and Ballet as the headline act.

Fairmont Park and Electric Park will likely remain open for a month yet, as business continues up to expectations. Creators' Band and the Heisen Polities continue to please at the latter resort and the Frolics of 1916 Revue, featuring the Four Baynes, is the musical attraction at the former.

The Shubert will reopen about the middle of September.

MOVEMENTS IN MILWAUKEE

MILWAUKEE (Special).—The Crystal Theater has commenced its 1916-17 season under the management of Mr. Wm. Gray. Others on the staff for the new season are Chas. H. Braun, treasurer; W. Houleken, stage manager; Mr. Glen R. Crum, musical director, and John Black, operator. The same policy will continue as to the performances daily and four times a week.

The Strand (Mr. Gross, manager) has booked "The Yellow Menace" for the first part of September. The serial picture seems to take quite a hold on Strand patrons as Mr. Gross has successfully shown practically all the serial pictures for the last year, that have been shown in the show district.

The headline act for the Orpheum week Aug. 21 is known as Princess Olga's Trained Leopards, the usual form of wild animal act and it gets over good. The Alhambra Brothers, a Chinese acrobatic act, Don Raymond, a ventriloquist, and Alvia in bits of vaudeville, together with several reels of Universal picture complete the bill. Business is good.

The Crystal headlines Chas. McDonald & Co. in a moral play, "The Chief of Police," a good bit of work that takes fairly well. The Empire Comedy Four, with music and patter prove quite entertaining. The general run of business is good.

The Mermaid is this week featuring Lois Weber and Tyrone Power in "The Eye of God," together with Billie Burke, and a balance of Tri-angel releases.

The Alhambra under George Fischer is showing Vivian Martin in "The Stronger Love." Burton Holmes travelogues, and other Paramount pictures.

The Toy Theater under Mr. Lee has raised the price of admission somewhat, and is this week featuring "Shell No. 43."

Still another theater is in the course of construction in the downtown district. This will be known as the Miller Theater. The Palace is nearing completion. The scenery and electrical apparatus has been installed and it is expected it will open shortly under the management of Mr. James H. Hilder, present manager of the Majestic Theater. Jos. A. Kiss.

UNDER WAY IN SCHENECTADY

SCHENECTADY, N. Y. (Special).—The Van Currier, which is again under the management of Chas. G. McDonald, inaugurates a new policy this season. The attractions of the International Circuit will be housed there the first three days of the week and high-class attractions are being booked for the last half. "A Little Girl in a Big City" Aug. 28-30, is the first regular attraction. "Fair and Warner" Sept. 1-2. The premiere of "Old Lady 81." Emma Dunn's new vehicle, will occur Sept. 4.

Proctor's will this year encounter opposition, for the Orpheum Theater, which has been showing pictures for the past two years, re-opens Sept. 1 with vaudeville (bills changed thrice weekly) and first-run Paramount pictures.

The Hudson Theater re-opened Aug. 24 with "The Tourists." American burlesque shows will be played the last half of each week with bookings for the first three days still an uncertainty. Mr. Joseph Weber, lessee of the Hudson is assuming the active management.

The first case of infantile paralysis has already made its appearance here with the result that all the movies in the Mont Pleasant section have been ordered closed. NAT. SARR.

START AT FT. DODGE

FT. DODGE, IA. (Special).—"September Morn" company opens the season here, at the Princess, Sunday, Aug. 27. Vaudeville follows Aug. 28.

Mr. James Martin, manager of the Magic, has changed the policy of his picture house and, beginning Aug. 27, will show two acts of vaudeville and fill out the hour with pictures. Mr. Martin has secured time on the Pantages Circuit and this assures good numbers, while the pictures will be from the General Film Company.

The White Way Carnival company arrived in the city Sunday Aug. 20, but through the efforts of the Ministerial Association were forced to leave. LILLIAN M. RANKIN.

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Oh, My!

JACK ROLLENS

TYPES

(Sure I've been in pictures, member me with Otis Harlan in "A Black Sheep-Betty Nansen-Should a Mother Tell-Cut my finger with Thanouser-etc., Honest Ing.")

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STEIN'S
MAKE-UP
NEW YORK

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

The coming month will mark the opening of a new stock season, a season which promises to make theatrical history. There is no finer medium with which to provide entertainment for any community than a resident stock company, composed of competent players who can present comedy or drama, as the case may be, in a satisfactory manner. The reason why stock companies have failed in the past is due to poor business management. Comedy and drama should alternate in the bills to be presented. We know of one manager who put on four different melodramas in four consecutive weeks until the clientele of his house became paralyzed grasping the edges of their seats. The following week this manager put on a comedy that had met with widespread popularity throughout the country. Happily, the leading man asked the writer if the people out front had forgotten how to laugh. Assuredly they had, watching the phenomenal and sensational "wide-eyed and open-mouthed" had tired and strained the facial muscles to such an extent as to discourage smiling or any other means necessary to let "that big hearty laugh" out.

Comedy-dramas have proven the more popular of the plays presented in stock theaters. A little humor intermingled with sentiment tends to hold the interest of the non-metropolitan audience who are not accustomed to select the particular style of play which they desire to see from a list of twenty or more attractions, and the theme of the play unfolding before them has more of an appeal as the result. There are many plays of this character in the catalogues of the various playbrokers.

There should be a resident stock company in every community having a population of twenty thousand or more, and it is hoped the coming season will witness the installation of companies in many of the enterprising cities and towns hungering for a stock company headed by a "showman" who has learned the trick of giving the public what it wants. Were this condition of affairs brought about we would not have to complain of the number of players seeking engagements. E. A. GREWE, JR.

RORICK CO.'S CLOSING

ELMIRA, N. Y. (Special).—The Rorick's Opera company, swung into next to the last week of the opera season at Rorick's with a lively production of "The Yankee Girl," Aug. 21-26, to capacity business. Walter Catlett, the popular comedian, again convulsed with his inimitable humor and scored an emphatic hit as Salvatore. He was ably abetted by Bobby Woolsey, as Gonzales. Clara Palmer appeared to particular advantage in the Blanche Ring part of Jessie Gordon and sang herself into increased popularity. William Naughton was a wholesome and adequate Capt. John Lawrence, and Arthur Cunningham did well as Ambrose Castroba. Three newcomers, Inez Bauer as Lolita, Paul Porter as Willie Wiggs, and Lew Lederer as Rudolph Schnitzel, helped greatly in the good work. Others seen to advantage were Jack Holden, Grover Franke, Marie Kavanaugh, Ernest Gayer, Elsie Lerch, and Sadie Collins. The production reflected credit on Director Charles Jones and Musical Director George Lyding. "Miss Nobody from Starland," Aug. 28-Sept. 2. J. MAXWELL BERRY.

ELSMERE BACK TO THE BRONX

The Elsmere Theater Stock company, at 176th Street and Southern Boulevard, will reopen at an early date under the same enterprising management that met with instant and popular favoritism in producing metropolitan successes with all-star casts of popular favorites of the Bronx. During the summer the house has been closed in order that extensive alterations might be accomplished to insure Elsmere patrons that the best is none too good for them. Many former Elsmere players have returned from their summer vacations, and the entire cast is now being assembled under the personal supervision of Miss Oily Longdon, the alert representative of the company. As usual there will be two supreme vaudeville concerts every Sunday during the entire season, with prices to suit the inclination.

WHAT PITTSFIELD LIKES

PITTSFIELD, MASS. (Special).—Week Aug. 14 the Colonial Players presented the most satisfactory bill of their engagement. "Believe Me Xantippe." A well balanced cast, headed by Miss Edith Luckett and Mr. Carl Brickett, played to capacity houses the first four days of the week, proving that plays of this type are more popular to Pittsfield theatergoers than the heavy croak bills which have been in the majority this summer. With Miss Luckett and Carl Brickett scoring heavily were Frank De Camp and Miss Lola Bolton. "Little Miss Brown" week Aug. 28-Sept. 2. L. ARNOLD EDDIE.

WHO, WHERE, WHAT IN STOCK

If You Want Your Friends to Know Where You Are, Send the Information to this Department

Harry K. Shockley, manager of the new Lincoln Square Theater, Decatur, Ill., has issued an attractive booklet containing views of his playhouse and the business center of Decatur, and a map showing that Decatur is a railroad center of some pretension. Eight trunk lines pass through the city, and each of these lines has several subsidiary branches. The new playhouse has a seating capacity of 1,371 and fifteen dressing rooms. It is an architectural gem, complete in every detail and is constructed of steel and re-enforced concrete. The house opens about Sept. 15.

Mr. Walter H. Bedell, after a five season engagement with the Hathaway Players, at Brockton, Mass., and having just finished a summer engagement at Westwood Park, Dedham, Mass., has been engaged to play characters with the Krueger Guthrie Players at the Nesbitt Theater, Wilkes-Barre, Pa., opening Sept. 4.

A special ten weeks' guarantee engagement is being played by the Van Dyke and Eaton company at Pittsburg, Kan., after which the company will move to Joplin, Mo., for their winter season for thirty weeks. The cast includes Cliff Hastings, Orrin Burke, Willard Foster, Harry F. Vickery, James E. McCoy, Jack Kohler, Bessie

Gertrude DeMont (Mrs. James H. Doyle, wife of Director Doyle) is convalescing in Providence, R. I., from a very serious operation.

Edmund Abbey has closed his special stock engagement at Hamilton, Ont., and returns to New York in two weeks, after spending a short vacation at his home at Bronte-on-the-Lake.

Mildred Florence will close her season with the Keith Stock company of Portland, Me., on Saturday, Sept. 9 and by a coincidence will play the role which she created the closing week of the Union Hill, N. J. stock, Maggie in "The Girl He Couldn't Buy."

William H. Dimock and wife (Marion Chester) have returned to Brockton, Mass., for their seventh season with the Hathaway Players, after a pleasant vacation spent in Pennsylvania, New York and Harwich Port, Mass.

Corse Payton is planning to re-establish his stock company at the Avenue Theater in Brooklyn this season. Mr. Payton conducted a stock organization in Brooklyn for several years.

The John Craig Stock Co. is well represented along Broadway this season. William F. Carle



LUELLA MOREY.

Favorite with Bronx Theatregoers, is now in Canada.

Luella Morey, now appearing with the Hamilton Players at Hamilton, Ont., is an invaluable member to any organization. Miss Morey has had seasoned experience in every branch of the theatrical profession, from dancer to director. A player of many

parts and all parts well played is aptly fitting this clever actress and interesting woman. Her two seasons with the B. F. Keith Stock company have firmly entrenched her in the hearts of New York's Bronxites. IDA C. MALCOMSON.

Jackson, Mary Enos, Helen Deland, Leda McGlasson, under the management of F. and C. Mack.

Miss Doris Woolridge, the talented young leading woman, last seen in Augustus Thomas' "Soul Machine" has been engaged as leading lady of the Hathaway Players, Brockton, Mass. Miss Woolridge has also been seen opposite William Farnum in "The Bondsman," the William Fox twelve-reel motion picture adaptation of Hall Caine's novel.

Thurston Hall is at present deciding between a stock starring engagement between Denver, Salt Lake City and San Francisco and the leading role in a big New York dramatic production; Margaret Armstrong and Raymond Van Sickie will appear in one of Comstock & Gies' new productions; Dorothy MacKaye will play the leading role in "Fair and Warmer"; Bernard MacOwen will go West, as usual, to be leading man of a stock company, while the other members of the Colonial company have regular engagements awaiting them as soon as they reach New York.

May Buckley is on her farm in Maine, after her recent successful season in the Colonial Stock company in Cleveland. After her rest she starts out under the direction of Belasco.

Charles T. Dancy, whose new play, "When Fran Came Home," successfully produced in Rochester, N. Y., Aug. 20, by the Vaudeville Glaser company, is the author of "In Old Kentucky," which had a phenomenal success after a stormy getaway.

Corse Payton will be identified with the Bronx this season. He will open the Cecil Bracey Theater there on Sept. 4 with "Bought and Paid For" as the initial offering.

KEITH PLAYERS, UNION HILL

Although the management has issued no announcement as yet the writer has learned from authoritative sources that the Keith Players, Union Hill, N. J., will reopen at the Hudson Theater Saturday, Sept. 16. Betty Brice and Jack Roseleigh will play the leads. Miss Brice is well known for her splendid work in Lubin motion pictures under the direction of Jack Pratt. Last season she appeared with the Lincoln Players, Union Hill, in opposition to the Keith Players, and her excellent work resulted in her present engagement. Mr. Roseleigh at present playing leads with the Keith Players, Portland, Me., will be heartily welcomed on his return. He is a favorite with local playgoers. W. C. Maason will again direct the company and William Wood will return as manager. Joseph Lawrence, Arthur Mack, Mildred Florence, Aubrey Bosworth, and Marguerite Tebeau, seen here last season will again occupy the boards at the Hudson. Caroline Locke, a newcomer, will play heavy leads. It was the original intention of the management to reopen on Labor Day but the paralysis epidemic necessitated the postponement. These players have earned a reputation as being one of the best stock companies in the country. The opening attraction has not been decided upon. E. A. GREWE, JR.

EMPRESS OF MILWAUKEE

MILWAUKEE (Special).—Manager Walter Scott, of the Empress Theater, commenced his second season this week, a thing heretofore unbelievable. Some five companies tried to make success at the Empress previous to the present organization, and all failed completely. However, the company now playing succeeded last season and all things point to success during the coming year. The company consists of a chorus of eighteen and nine principals, the plays being produced under the direction of Arthur Clamage, who played the house several times last season. The old time favorite of the house, Billie Bailus, is once more back and audiences are delighted with her return. Among other principals are Edna Raymond, Gussie White, Adella Faleer, George Hart, and Leonard Lohr. The orchestra is still under the direction of Mr. Harry Levinsohn. It is to be regretted that Mr. Innes and June Mills are no longer with the organization as their work last season was highly commendable. JOSEPH A. KISS.

DALLAS, TEX., STOCK UP IN SEPT.

The Sherman Stock company will open its engagement for the season at the Hippodrome, Dallas, Texas, Sept. 4, with the following people: Elizabeth Day, leading business; Hazel Wyde, second business; Claire LeMaire, ingenue; Edith Bowers, characters; Frederick Colegrove, leads; Leslie Webb, heavies; Frank Morris, comedy; Thomas Krueger, juveniles; Thomas Wilson, general business and stage manager; George Stutzmann, director; Walter Roberts, characters, and R. F. Duke, scenic artist. The house has been refurbished, decorated and improved in every way. The latest New York plays will be presented.

"HIS LAST DOLLAR," WILKES-BARRE

WILKES-BARRE, PA. (Special).—Officer 606, week Aug. 21. Splendid production; Miss Nann Brenard is the new leading lady and Wm. Blake leads. Both jumped into popular favor at once; Harry E. McKee played Officer 606 and furnished the comedy in great shape; James O'Neill was Wilson and gave a very pleasing presentation of this character. Altogether it was an exceptional good show for stock company; much praise is due Artist Karl Amend for the paintings done in oil. "His Last Dollar" closes the house week Aug. 28. GUS FOGLEMAN.

WILKES, SEATTLE, "DIVORCONS"

SEATTLE (Special).—At the Orpheum, the Wilkes Players scored a success in "Divorcons," Aug. 13-20, which was presented before large and capacity houses. Phoebe Hunt, as leading woman, showed her skill and cleverness to the best advantage. Claire Sinclair as Estelle made the most of the part. In the cast were J. Anthony Smythe, as leading man, George Rand, John Sheehan, William C. Walsh, and others, who were effective in their respective roles. Same company in "Girls," Aug. 15-20. BENJAMIN F. MESSERVEY.

BEN KAHN IN TWO CITIES

Ben Kahn, it is reported, has secured a lease of the Lee Avenue Theater for stock burlesque, opening Sept. 4. Three stock companies will appear, traveling from the Fourteenth Street Theater, Manhattan, to the York Theater, Harlem, and thence to the Lee Avenue Theater, Brooklyn, thus having a different company in the Lee Avenue Theater every week. He will carry, it is understood, a cast of eight principals and eighteen chorus girls.



FRANCES McGRATH.

Another Bronx Player, Now Playing in Canada.

Frances McGrath's return to the Hamilton, Ont., Stock company was heartily appreciated by her many admirers there. Miss McGrath is but twenty-one years of age, extremely pretty, and has an irresistibly sweet expression that never fails to charm. She has probably scored the greatest personal success of any leading stock woman yet seen in Hamilton, and has played in stock in Montreal, Syracuse, Brooklyn, and last season with the B. F. Keith Players at the Bronx Theater, New York.

IDA C. MALCOMSON.

HAZLETON-WINTERHOFF COMBINE

Blanche Hazleton and William Winterhoff, and the Blanche Hazleton Players are to be under the management of Leon Gilson next season in permanent stock in one of the South's best stock houses. Miss Hazleton, who has won much favor as a stock star, especially in the South, will be her own director as before, and will be capably supported by Mr. Winterhoff, as leading man and stage manager. Only the best plays and those suited to them both will be produced. One of their feature bills will be, "The Woman He Bought," a play from Miss Hazleton's own pen, which affords both Mr. Winterhoff and herself an excellent opportunity to display their ability. At present they are doing their vaudeville act through the South while preparing for their opening.

OUTPUT IN ST. LOUIS

St. Louis, Mo. (Special).—The American Theater, formerly in films for a year, has changed its policy and is now playing combinations at popular prices. The current bill is "My Mother's Ransom," while "The Little Girl That God Forgot" is underlined for next week. The Shenandoah opened with Marcus Loew vaudeville on Monday last, and is doing a good business. The Park's latest thing in the "revue" line, "Let's Go," has scored with all the reviewers, and is doing the best business seen at the Park since the advent of the hot weather. Miss Florence Mackey has a delightful role and several good songs singly, and with Carl Haydn. Haydn's voice is in good shape again to the great delight of all of his admirers. Sally Edwards and Billy Kent play opposite one another and dispense some highly ludicrous comedy, and Gray, author-producer and leading comic, is at his best with a round of comic songs and a novel dancing act with popular little Lillian Ludlow. Josephine Dubois is back with the company and dancing a pas seul that is reminiscent of Amelia Glover at her best. Harry Fender, Julia Goss, and all of the minor members of the company have splendid opportunities. Francis Lieb, the new baritone, has a good song or two, and has made a fine impression here. Next week the offering, "Let's Go," will enter its second week with some new musical numbers and specialties. Following this bill the offering will be "Madame Sherry."

The Players' Theater, which is carded to open its doors on Sunday, Sept. 3, with "Seven Keys to Baldpate," announces that Mitchell Harris will be in the city on Saturday with the full company of Broadway stars, who will compose the company for the coming season. Miss Thais Magrane will play leads, while the rest of the company includes Misses Esther Howard, Jennie Ellison, and Messrs. Arthur Holman, Joseph Dally, A. B. Stanley, and Daniel E. Hanley, director. It is probable that "Under Cover" will follow "Seven Keys."

HAGERMAN, JR.



RECORD STOCK

Ed. Williams Co. Takes a Stand at Omaha after 20 Weeks in Quincy

QUINCY, ILL. (Special).—Bucking successfully the usual Summer attractions, parks, swimming pools, band concerts, and hotter weather than has been known for twenty-five years, and when other companies had to close, the Ed Williams Stock company has continued producing high royalty plays, and have played and are still playing to big business, running merrily on into their twentieth week. The company closes at the Orpheum here Sept. 10, and goes directly to Omaha to open at the new Krug, the theater being managed by W. W. Cole, Sept. 16, with "Arizona" as an opening bill. The Ed Williams company is the strongest popular priced stock company that has ever been organized. Mr. Williams having obtained some of the best stock people in the business. He will produce at Omaha only the best royalty plays and the latest stock releases. A staff of scenic artists will be kept constantly at work building and painting special scenery, making each bill a real production worthy of any road show, whatever the price. It is Mr. Williams' never changing policy to produce dollar and a half attractions, presented in a dollar style at prices available to all.

VAUGHAN GLASER IN CLEVELAND

ROCHESTER, N. Y. (Special).—When Fran Came Home," by Charles T. Dazey, was Vaughan Glaser's sixth and final offering at the Avon week of Aug. 21. The play runs remarkably smooth for a stock premiere, and is very interesting. Miss Fay Courtenay, as Fran, has an arduous role, but does it credit. Fran is just the role in which she is seen to advantage, giving her chance to run the gamut of the emotions. The company is composed of Mr. Vaughan Glaser, Edward Ewald, John Sawyer, J. E. Kincaid, William F. Powell, Walter Renfort, James Gillow, Robert Hillton, George Beebe, Bessie MacAllister, Constance Kenyon, and Miss Fay Courtenay. The company opened in Cleveland, Aug. 28.

LEFFINGWELL.

"WITHIN THE LAW" OUT WEST

COLORADO SPRINGS, COLO. (Special).—Another good bill at the Burns Theater delighted a large audience of first nighters Aug. 22. Miss Eva Dennison had the heavy role this week in "Within the Law," the very interesting melodrama of four acts which had its opening performance last night. The role assumed is delightful in its contrast of last week. "Within the Law" leading into heavier lines, in which Miss Dennison appears to the best advantage; Malcolm Duncan appears in a cleverly depicted role as a forger. Deserving special attention is Miss Helen Marqua in the part of Agnes Lynch, a confidence woman. She is a clever actress and pleases the audience. Mr. Donnelly in the role of police inspector is well presented. Last week's business (Aug. 16) was capacity every night to "Broadway Jones."

F. P. WELLS.

SOMERVILLE PLAYERS LINED UP

SOMERVILLE, MASS. (Special).—The Somerville Theater Players opened their season at the Somerville Theater, Monday evening, in "Under Cover," and were enthusiastically received by the patrons of the popular playhouse. Each and every member made a distinct hit, while the stage settings were the best ever presented in Somerville. The house and company are under the management of E. H. Gerstle, formerly of the Strand Theater, Newark, and the productions are produced under the direction of Mr. Cecil Owen, the well-known stock director. G. Swayne Gordon is leading man; Margaret Lotus, leading lady; William Townsend plays heavies; Hardie Meakin, juveniles; Edwin B. Bailey, characters; Florence Carrette is second woman; Lygia Bernard, ingenue; Grace Fox, character woman; John Dugan is comedian; and Elbert Benson, general business. "A Full House" will be presented week of Sept. 4.

E. H. GERSTLE.

ON AND COMING IN MEMPHIS

MEMPHIS, TENN. (Special).—The Memphis theatrical season for 1916 opened Monday, Sept. 3, Orpheum being the place. Arthur Lane, manager. Seat reservations have been numerous. A new stage has been installed and a number of plate glass mirrors installed in the lobby. The balconies have been newly carpeted. Lillian Kingsbury in her playlet, "The Coward," Yanda Hosham, dancer, costed by company of eleven; Odette, water queen; Bee Ho Gray, Oklahoma cowboy, and other features appeared the first week. The box-office opened Aug. 17, with Messrs. Carline and Longinotti in charge. Early bookings in Memphis for the season include Theodore Kosloff and Yvonne Maslova, with the Russian Imperial Ballet; Fay Templeton, De Wolf Hopper, Laura Nelson Hall, and many well known ones.

The season opens at the Lyric Sept. 3 (Ben Stalback, manager). Among the bookings: "Eternal Magdalena," "Treasure Island," "Bickel and Watson in 'Look Who's Here,'" "The Daughter of Mother Machree," "Emma Bunting in 'While the City Sleeps,'" "The Old Homestead," "Heart of Dixie," and many other plays.

The Lyric is on the International Circuit this year. For the initial week will be the "Girl Without a Chance." The southern link of the circuit is under the direction of E. A. Schiller Attractions Inc., and includes the houses at Birmingham, Nashville and Memphis. In all there are 38 cities in the circuit.

O. C. GRISMAN.

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SEASON 1916-17 A. H. WOODS**IDALENE COTTON**AT LIBERTY FRENCH AND ITALIAN CHARACTERS A SPECIALTY
Address 161 West 46th Street, New York City.**TRADER**Whitford Kane will succeed Lester Loner-
gan in the role of the counsel for the de-
fense in "Justice."
Remond Carpenter will play the lead-
ing role in "Miss Devil-may-care," a
whimsical comedy, early in October.

CHICAGO

The Season is On—What a Railroad Strike
Means to Managers—Rife GossipCHICAGO, Aug. 31 (Special).—Chicago: Opens
Sept. 1 with "The Blue Paradise," according
to present plans.
Princess: Opened Aug. 27 with "Margerie
Daw," a new play by George D. Parker, with
Kathlene McConnell in the leading role.
Olympic: Opened Aug. 25 with "Common
Clay," John Mason and Clara Noel will head
the cast.Illinois: The season will open Sept. 3 with
"Pom Pom."
Blackstone: "What's Your Husband Doing?"
will be produced Sept. 25 with Maclyn Arbuckle
featured. The play is by George V. Hobart.The danger of a general railroad strike ap-
pears to have passed and with the removal of
serious cause for alarm the play folks can go for
breath and dare consider the dire results which
would have followed a general tie-up. The ma-
jority of the players pay little attention to the
daily papers and did not realize what a dan-
gerous situation existed for several days. The
managers were watching the situation, however,
and in many quarters there was so much un-
easiness that actors did not find it so easy to
borrow money as they generally do at this time
of year. Several Chicago firms tightened purse
strings last week should the hot weather and
shows being organized could not go out. The
"touches" made during the days when the mat-
ter was most serious were few and far between
for managers feared there might be develop-
ments which would make it impossible to open
companies then in rehearsal. A general strike
would have "ruined" theatrical business—to
use a term which serves comedian so well.The 101 Ranch Wildwest, with Buffalo Bill
(himself), reinforced by other wild west attrac-
tions, made up the Shan-Kiye held at the old
Cub's baseball park. "Shan-Kiye" is the In-
dian word for "a good time." Melville B. Ray-
mond promoted the affair and has been working
on it several months. The show did not draw
the business that it should, but the hot weather
is held accountable. It is an idea which ought
to revive interest in wild west shows in the big
cities. The Chicago Tribune, which is a rather
hard paper for press agents to control, repeatedly
printed articles which shownmen do not like;
one day it was the cruelty to animals in the
roping of steers; the next it was a roast on
"yellow" admission tickets, cards which were
good at the gate with the purchase of reserved
seats.Jack Wilson, represented as an "extem-
poraneous comedian," who seems to enjoy great
favor with vaudeville bookers, was at the Ma-
jestic again last week and Percy Hammond, a
local critic, observed that he "delighted every-
body in the audience, except one."Frank Ellis has signed with Boyle Woolfolk
to play the part originally written for Raymond
Palme in "What Do You Sell?" a tabloid
written by John P. Mulgrew.The father of John and Jennette Adler died in
Chicago Aug. 21, following a brief illness.The Grubel Brother theaters in Kansas City,
Kan., Parsons, Kan., St. Joseph, Mo., and
Springfield, Mo., switched to J. C. Matthews, of
the local Pantano office, for bookings, which
start Thursday of this week.The new Orpheum theater, vaudeville, at
Galesburg, Ill., opened Aug. 21.Olive Eaton opened in Chicago vaudeville last
week with a new sketch but had to close owing
to one member of her company being prostrated
by the heat.Harvey D. Orr, who made a big financial suc-
cess with "Million Dollar Doll" last season,
has two companies out this year. Harvey D.
and Harold Orr are with the No. 1 show,
which opened Aug. 20 at Benton Harbor, Mich.,
and Harvey Orr is with the No. 2 show, which
opened Aug. 24, at Belvidere, Ill.The season at the Rhodes Opera House in
Kenosha, Wis., will be inaugurated by Gaskell
& MacVitty, who send "The Other Man's Wife,"
there Sept. 3 and "Rebecca of Sunnybrook
Farm" on Sept. 4.The Jack Beesey company played Hammond,
Ind., last week and in spite of the very warm
weather early in the week opened to capacity
business and crowded houses continued through
the engagement. Mr. Beesey closed for the rights
to "The Little Shepherd of Barren Row" for
this season while at Hammond.Robert Sherman opens a stock company at
the Hippodrome at Dallas, Tex., Sept. 4 and
has engaged Elizabeth Dyer, Hazel Wilde, Claire
LeMaire, Edith Bowers, Frederick Colegrove,
Leslie Webb, Frank Morris, Thomas Krueger,
George Stutzman, Walter Roberts and R. F.
Duke.Orville Bunnell, salesman of the National
Printing Company, and Isabel Koll, daughter of
the advertising manager of the Olympic, were
united in marriage Aug. 23 and will be at home
at 1227 East Marquette Road, after Sept. 15.

E. W. MANDELSTAM.

FULL SWING IN MINNEAPOLIS

MINNEAPOLIS (Special).—The season at the
Metropolitan opens Aug. 27 with Flak O'Hara
in his new play "Heart's Desire," by
Anna Nichols and Adelaide Matthews. In the
company are Helen Valley, Bess Sanz, Mary
Quinn, and others. "A World of Pleasure,"
follows, coming directly from the Palace Music
Hall, Chicago.The Orpheum opened Aug. 20 with "Honor
Thy Children" and Sam Chip and Mary Marble
in "The Clock Shop" as the headliners. The
house has been newly decorated and refurbished
during the summer. New seats and hangings
have been installed, and it has an entirely dif-
ferent appearance from past seasons. Homer
Miles and Williams and Wolfus will be on the
second week's bill.The Fantages Theater, now being built at the
corner of Seventh and Hennepin, probably will
be opened on Oct. 1. The Unique Theater is
playing split-week vaudeville, dividing with the
Hippodrome (formerly the Empress) in St. Paul.
"Civilization" at the Shubert is beautifully
produced and since its opening on Aug. 11 has
drawn excellent houses.For the first time in several seasons the Shu-
bert will not shelter a stock company at the
opening of the regular season.

CARLTON W. MILES.

ACTIVITY IN ELIZABETH, N. J.

ELIZABETH, N. J. (Special).—Theatrical activ-
ity is noticeable in Elizabeth. A fast-paced audi-
ence witnessed "Mutt and Jeff's Wedding" at
the Hippodrome Aug. 26. There was also an
improvement in the numbers at Proctor's East
Jersey Street vaudeville theater, under the same
management as the Hippodrome. Manager Hart
announces "The Bohemian Girl" and "K-
tinka" among the attractions listed for early
production. Kate Ellnor appeared at the Hip-
podrome Aug. 29, in the extravaganza, "My
Aunt from Utah." E. M. SCANLAN.

BOSTON

Music of "The Amber Express" is Fetching
Brooks Falls Down in ComedyBoston (Special).—The outstanding merit of
"The Amber Express," now at the Colonial
for its second try-out, lies in the music by
Zuel Paventau. The young Pittsburgh composer
has written a score of real distinction, occasion-
ally a bit reminiscent, perhaps, but on the
whole the most pleasurable music that has
fallen to the lot of the musical plays for
many a day. The local connoisseurs in such
matters are raving about a serenade quartette
that opens the second act, a Chinese duet that
falls to the lot of Thomas Conkey and Mabel
Wilber, and the two dance song duets for Donald
MacDonald and Louise Allen. And for once
in a play that can make some claim to musical
distinction, there is not a single rag-time in-
terpolation.The book, however, is woefully lacking in
comedy, even after a Summer's tinkering. The
tinkering is still going on, new scenes going in
and others coming out. The general outline
of the plot is not unimproving, and after the
piece has been sufficiently tried on the dog
(Boston) it may go into New York with some
prospect of success. Messrs. Corey and Riter
have given it a lavish production, and the
Italian settings and costumes (the scene is
Italian, though the characters are American and
English) are attractively atmospheric. And the
cast is an outrageously high-priced one. But
something is wrong when you can spend the
evening in company with Frank Lator and Emma
Janvier, and scarcely remember them afterwards.
If we only had someone who could write books
for musical plays! A chance or two in the
cast will be made. Fred Lennox as the Count
has been replaced by Lew Christy.Katinka, opened on Monday at the Shubert,
and on Tuesday, Wednesday and Thursday of
this week Nat Goodwin is giving an out-of-doors
production of "The Merchant of Venice" at
Braves' Field. By Labor Day, of course, all
the houses will be open, with "The Melody
of Youth" at the Hollis (Sept. 2), "The Little
Shepherd of Kingdom Come" at the Plymouth
(Sept. 2), "Civilization" at the Tremont (Sept.
4), "Hit-the-Trail Holiday" at the Park
Square (Sept. 4), and a new play with a
startling title, "Her Naked Self," at the
Castle Square (Sept. 4). This last is the
first offering here of the International Circuit,
and is new to the stage. "Very Good Eddie"
is going well at the Wilbur, and the "birth-
control" picture, "Where Are My Children,"
seems to be wished on us for some time at
the Majestic.Manager Ed. Smith has spent his Summer
superintending numerous changes and much house-
cleaning at the Shubert. A complete new con-
crete floor has been laid in auditorium and
foyer, the walls, ceiling and hangings refurb-
ished, new carpets laid, and most agreeable
of all, the white seats have been changed to
a mahogany that harmonizes with the pre-
sented red of the auditorium. The Shubert
makes a handsome appearance.Frank Ferguson, for more than twenty years
on the business staff of the Boston Theater,
has left that house (it is now a movie theater)
and is doing well with his newly organized
Ferguson Feature Film Company.The other Frank Ferguson, the director and
farce-writer, is in town. Corey and Riter
are to produce his new play within a few
months.Tom Lothian, manager of the Colonial, has
just celebrated the twenty-sixth anniversary of
his connection with Frohman, Rich and Harris.For sixteen years he has managed the Colonial.
Julia Taylor, and not Mrs. Goodwin, is the
Portia of "The Merchant of Venice" at the
Merchant. Miss Taylor played the part with
Mansfield.

FOREST ISLAND.

CURTAIN UP IN SALT LAKE CITY

SALT LAKE CITY (Special).—After a Rip Van
Winkle sleep all summer the first run of the
theatrical season was fired by the Orpheum Aug.
16, when the house was opened with an ex-
cellent bill, drawing a packed house. The fea-
ture was "The River of Souls," but in popu-
larity this was somewhat behind Claire Roches-
ter, the girl of many voices and much smile,
who makes her entry in her real Broadway
which she drove from New York to San Fran-
cisco in eleven days and twenty-three hours.
Others on the bill were: The Gladiators, James
Donovan and Marie Lee, Werner and Amorosa
company, Kate Leipzig (the most clever card
manipulator ever seen here), the Hearst News
Pictorial, and the educated monkeys, Consul
and Betty, who skate and ride bicycles very cleverly.The Paramount Empress is showing a picture
made by the Deseret Film Company, in which
many of the members of the Wilkes Stock
company appear, called "A Bridal Trip to Yellow-
stone." C. B. JOHNSON.

ST. JOSEPH'S CRYSTAL PLAYHOUSE

St. Joseph, Mo. (Special).—The Crystal The-
ater, which has been closed while undergoing
repairs, has been handsomely decorated through-
out the lobby and interior, opened Aug. 24, under
the new management. The house will play acts
of Orpheum caliber and programs will con-
sist of six acts instead of five as given last
season. The acts will be booked in conjunction
with the new organization of vaudeville man-
agers in the section, who plan to eliminate
seams between vaudeville houses in the
Missouri Valley. Paul C. Schroeder, formerly
manager of the Electric Theater here, will be
manager of the Crystal. The prices of admission
will range from 10 to 25 cents.

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MIRROR'S LONDON LETTER

And Now They've Chiseled the Stone Image of Impresario
Oscar from the Temple He Erected—Waiting for
the War to Cease—Popular Songs

By BEVERLY BRUX

LONDON, AUG. 19. (Special).—Do you all (that Southern spell never dies) remember when Oscar Hammerstein stirred up London with his London Opera House? You must recall the stilted career of the venture. There is a bit of curse, in whatever Oscar undertook. I don't know how many chances have swept over the venture since its inception. But in all, the stone visage of Oscar has remained in the Keystone of the entrance, and the visage was always the same pleased look which limbers and stone cutters put on the face of the man who lers and seems to say, "You can't keep a good man down." Maybe so, but a gang of workmen went up against that Hammerstein face the other day and chiseled it down as smoothly as an expert barber takes the hair off your face. I don't know why? As I write the house contains a revue, and Ethel Levy is the leading woman.

Miss Blanche Tomlin who is one of the pleasing personalities in "We're All in It"—the breeziest conception of the season—is going into opera in New York "when this cruel war is over." This is a near guess as to the dawn of peace, for Miss Tomlin could not enter the realm of song if she were old. For some time she has held a general offer for Covent Garden, and will probably sing there afterwards. Meanwhile she would like to go into musical comedy. In the scene in which she appears as an Egyptian princess, Miss Tomlin wears a wonderful frock. It was copied from a picture in the British Museum, and is made of the finest silk sheen, glittering with stones, all handworked. A gigantic scrub worked in green stones at the neck and a picturesque headress similarly decorated complete the effect. The dress alone cost £60, and Miss Tomlin estimates that her complete costume in the first scene cost nearly £100. Off the stage Miss Tomlin passes most of her day on the river in her electric canoe at Maidenhead, which she finds supplies a great rest after work.

The wise ones assure me that your Edna May and Billie Burke will at an early day return to what is now called the "spoken drama." Nobody ever believed that the ladies named had any intention of staying away.

Other catchy songs of the day here and hereabouts are, "I'll Dream of You," sung by Dorothy Rhodes at the Holborn Empire. The ballad is by Sydney Berkeley. "A Dream of Delight" is interpreted by Joan Hay. Then there is the novelty-rag, "You've Got to Go to Bed."

Gertie Gitanis is singing for the first time at the London Coliseum. "There's Silver in Your Hair, Dear," the words of which are by Worton David, who wrote "Yesterday you Called Me Sweetheart." The new number suits Miss Gitanis admirably, and makes a direct appeal to the hearts of the public, the music, composed by Lawrence Wright, has much to commend it.

At the moment of writing it is understood that "Fishpicking," which finished its present run at the Haymarket a fortnight since, will in all probability be followed—when the theatre re-opens—by a new play written by the Fishpicking author, Horace Annesley Vachell, in collaboration with that Bartonian-Mystery man, Walter Hackett.

"Potash and Perlmutter in Society," at the Queen's, Sept. 12. Elsie Janis' holiday is drawing to a close.

The most popular ballad of the hour, everywhere, is, "Some Night." Some Waits. Some Girl.

"Have you Seen the Ducks Go By?" is the title

ATLANTIC CITY

Possibilities in "Mr. Lazarus"—Vessella's New Comic Opera, "Bells of Burmah"

ATLANTIC CITY, N. J. (Special).—"Mr. Lazarus," a four act comedy by Harvey O'Higgins and Harriet Ford, had its initial Atlantic City presentation at the New Nixon Theater the week of August 10. "Mr. Lazarus" is not below the standard of the new crop of plays, now trying their luck in New York, and its plot is vastly above the average. It ought to have a profitable run on Broadway for everyone will be the better for having seen it. No one can come away from the theater, however, without feeling that "Mr. Lazarus" should have been a masterpiece. Henry B. Dixey was capital in the role of Lazarus and responded to the cordial reception he received by making a unique curtain speech. The cast remains the same as when the production played Chicago. Eva Le Gallienne as Patricia Malloy did excellent work.

The Nixon will be the scene of activity when "Sybil" plays a three days' engagement (Aug. 24, 25, 26). The advance sale is very heavy.

"Julia and Donald and Joe" are always popular.

"Common Clay" headed by John Mason, was the attraction at the Apollo week Aug. 21. Jane Cowl of course is greatly missed, but her place is satisfactorily filled by Clara Joel. Sydney Booth and Dudley Hawley. It was rather difficult for the audience Monday night to acclimate itself to the dramatic atmosphere of the play at the "Cohan Revue of 1916" was the attraction the week before. Many people with the "Crying Jane" song and the synopsized court scene of Geo. M. Cohan's fresh in mind could not refrain from laughing during the court room scene of "Common Clay." It is said that people who have seen the "Cohan Revue" laugh when Leo Dietrichstein loses his voice in the "Great Lover." Business good.

Geo. M. Cohan's "Hit-the-trail Holiday" with Fred Niles and the entire original cast will be seen at the Apollo during the week 28.

Nat M. Wills is filling in time between Hippodrome engagements was the attraction at Keith's Garden Pier theater week 21. Others on the bill were: Frances Nordstrom and Wm. Pinkham Co. in Miss Nordstrom's comedy "All Wrote"; "The Fire" a one act fantasy by Eleanor Gates, Mlle. Blaud, Ed. V. Hayward and others. Business good.

There seems to be some misunderstanding about

JAMES MADISON

VAUDEVILLE AUTHOR.—I refer to my clients among whom are Nat M. Wills, Al Johnson, Nora Bayes, Rooney & Bent, Hunting & Francis, Howard & Howard, Jack Wilson, Joe Welch, Fred Dupres, Jules Jordan, Morton & Glass, etc. etc. 1493 Broadway, New York. (Phone Bryant 4708.)

of a rattling song now in the mouth of Miss Lee White, from America, who brings down the vaudeville houses with it.

Mr. Oscar Asche has definitely selected Thursday, Aug. 31, for the production of his "new musical tale of the East" entitled "Chu-Chin-Chow" at His Majesty's. He now makes public a fact that "Chu-Chin-Chow" is really based upon "The Forty Thieves," with the addition to the usual version of the story of the character played by Mr. Asche has chosen for himself—a Colossal Villain, who might be described as a Destroyer of Mankind.

"The Barton Mystery" has ended its present run at the Savoy, and the theater will now close in order that Mr. H. B. Irving may rest awhile before reopening his house about Sept. 7 with "The Professor's Love Story." The cast will include Miss "Bunny" Moffat, Miss Fay Compton, Miss Henrietta Watson, Mr. George Tawde, Mr. Nelson Hamay, and, of course, "H. B." himself.

Terry and Mack at the Park Royal, Liverpool, last week produced a new American number, "Way Down on Tampa Bay." Unfortunately they were unable to open in this city owing to the sudden illness of Wallie McDonald, the senior partner of the act. Both articles were rejected from military service some months ago, but they hope shortly to pass into the ranks of a well known Scottish battalion.

For future use in the variety theater and on the legitimate stage, Mr. Bourchier has acquired from Sir Johnstone Forbes Robertson "The Sacrament of Judas," that beautiful play which Mr. Louis Parker translated from the French of Tietcelin. In all probability Mr. Bourchier will not resume the management of a London theater until the end of the year, and when he does so he will be equipped with three new plays, one of which is now absorbing the attention of one of our most popular playwrights of the moment.

"Please Help Emily" ended its successful run at the Playhouse recently, but the house will reopen on Wednesday, September 6, with the American comedy, "The Misleading Lady," the leading parts in which will be played by Mr. Weston Grossmith and Miss Gladys Cooper. The Autumn production at the Royalty will be "The Hawk," Mr. Edward Knoblauch's adaptation of "L'Esperance," by Francois de Croisset. Mr. Dennis Eadie and Mlle. Dorisat will play the principal parts.

"Hoop-la" will probably be the title of the new musical play in which Miss Gertie Millar will appear at the St. Martin's in October, under the management of Mr. C. B. Cochran.—Mr. Laurence Irving, son of Mr. H. B. Irving, who is a flight lieutenant in the R.N.A.S., has been awarded the Croix de Guerre for bringing down a Fokker after a exciting fight with Mr. Dennis Eadie is taking his holiday in Cornwall, and Miss Doris Keane, who will take a brief respite from "Romance" next month, will also go to the Delectable Duchy.

Harry Lauder's three-act play "The Night Before" was produced at the Lyceum, Edinburgh, on August 1. A strong cast was arranged, including John Clyde, J. H. Scotland, Willie Black, George Campbell, Harry Layden, Mona Harrison, Peggy Yeoman, Belle Mora, Jennie Hicks, and a band of pipers under the leadership of Pipe-Major McClellan.

Oreste Vessella's new comic opera, "The work has been named 'The Bells of Burmah' (and not the 'Bells of Burma'). Mr. Vessella promises, however, to have plenty of 'Bells.' Norman Lee Swartout, as announced before, has written the book. The finishing touches are being put on the opera, and the production is scheduled to open at Atlantic City in October. The popular Steel Pier band master is also collaborating with Morris Abel Beer on a one act grand opera which is as yet unnamed. Mr. Beer is a well known magazine contributor. FRANKLIN C. ROSSINI.

MACON, GA.

MACON, GA. (Special).—Mr. R. H. DeBruier, manager of "The Capitol" will open the doors of the new moving pictures house Oct. 2. This gentleman has had the management of several up-to-date houses throughout the South, and pressure was brought to bear that he should come here, and conduct this house with his well known executive ability from the box office point of view, as well as an artist of unusual note. Feature Pictures of the first run type will be presented such as "Pathe V-S-L-E" and others of equal note. The house will seat 1000 and balcony will be provided, and boxes on each side. The orchestra will be composed of six musicians, and everything up to date this house will possess. Palace: Texas Quartette week Aug. 21-26. Large crowds.

"The Secret of the Swamp" 21; Rita Jortlet in "An International Marriage" 22; Theda Hara in "Under Two Flags" 23; "John Needham Double" 24; "Common Ground" 25; "The Summer Girl" 26; "The Ring" 21; "Embers" 22; "Power of the Mind" 23; "Far From the Madding Crowd" 24; "For her Good Name" 25; "Secret of the Submarine" 26; J. J. Schaefer, advancing the interest of "Pathe Exchange" was in the City last week and the glad hand was extended to him. ANDREW OLIVER ORR.

"AMBER EMPRESS" DOWN EAST

PITTSFIELD, MASS. (Special).—Aug. 18-19 Milton Corey and Joseph Ritter presented at the Colonial Theater in Pittsfield, Mass., "The Amber Empress," a new opera, the book and lyrics of which were written by Marcus C. Connelly and the music by Zoel Parrentau. Included in the large cast were such well-known favorites as Frank Lator, Emma Jannier, Mabel Nieber, Donald McDonald, John Daly Morphy, Andrew Hircinson and Louise Allen.

The general comment was "very pretty and pleasing"—though from a critical standpoint it contains nothing out of the ordinary to launch it as a huge success with the exception of a very good cast of principals. The play opened in New Haven Aug. 17, and from Pittsfield went to Boston Aug. 21. L. ARNOLD EADIE.

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Charles Lane has returned to New York
from his Summer camp on Cape Cod to
begin rehearsals for the season. He will
again play the part of Romney Evans, the
lovable young godfather in "The Cinderella
Man."

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BOOMERANG. The (David Belasco): N.Y.C. Aug. 10, 1916

CHEATING Cheaters (Al H. Woods): N.Y.C. Aug. 9—Indef.

COMMON Clay (A. H. Woods): Chgo. Aug. 28—Indef.

DITRICHSTEIN. Leo (Cohan and Harris): N.Y.C. 4—Indef.

EVERYWOMAN (Henry W. Savage): Fall River, Mass., 4, 5, Newport, R. I., 6, New Bedford, Mass., 7, Milford 8, Webster, 9, New London, Conn., 11, Middletown 12, Holbrook, Mass., 13.

EXPERIENCE (Wm. Elliott, F. Ray Constock and Morris Gert): Phila. Sept. 1—Indef.

FAIR and Warner (Seiwyn and Co.): N.Y.C. Nov. 6—Indef.

FAIR and Warner (Seiwyn and Co.): Chgo. Aug. 7—Indef.

FAST and Grov Pat (Chas. Dillingham): N.Y.C. 1—Indef.

FLAME. The (Richard Walton Tully, Inc.): N.Y.C. Aug. 31—Indef.

FOR the Man She Loved (Arthur C. Alston): Richmond, Va., 4-9, Wash. 11-16.

GARDEN of Allah: Newark, N. J., 2-8.

GIRL He Couldn't Buy (Arthur C. Alston): Camden, N. J., 4-9, Phila. 11-23.

GIRL Without a Chance (West- ern: Robert Sherman): Wis- consin, Minn., 30, Elkhart, Ia., 31, Osage Sept. 1, Austin, Minn., 2, Waterloo, Ia., 3, Hampton 4, Morrison, Ill., 6, Sterling 7, Maquoketa, Ia., 8, Washington 9, Burlington 10, Mt. Pleasant 11, Richland 12, What Cheer 13.

GIRL Without a Chance (East- ern: Robert Sherman): Vicks- burg, Mich., 8, Battle Creek 10, Belting 11.

GUILTY Man (A. H. Woods): N.Y.C. Aug. 18—Indef.

HAPPY Ending (Arthur Hop- kins): N.Y.C. Aug. 21—Indef.

HIS Bridal Night (A. H. Woods): N.Y.C. Aug. 10—Indef.

HIT-the-Trail Holiday (Cohan and Harris): Boston 4—Indef.

LITTLE Bit of Fluff (Messrs. Shubert): N.Y.C. Aug. 20—Indef.

LITTLE Girl in a Big City (Arthur C. Alston): Buffalo 4-9, Pittsburgh 11-18.

LITTLE Girl in a Big City (Arthur C. Alston): Schen- nectady, N. Y., 28-30, Oneonta 31, Binghamton Sept. 1, 2, Norwich 4, Walton 5, Oswego 6, Towanda 7, Ithaca 8, Elmira 9, Geneva 11, Utica 12, 13.

LITTLE Girl That God Forgot (John J. Bernero): St. Louis 27-Sept. 2, Kansas City 3-9, Omaha 10-13.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Aug. 31—Indef.

MARGERY Daw (John Cort): Chgo. Aug. 27—Indef.

MELODY of Youth (Jas. K. Hackett and Geo. C. Tyler): Boston 2—Indef.

MURDOCK, Ann (Chas. Froh- man, Inc.): N.Y.C. Aug. 14—Indef.

NOTHING but the Truth (H. H. Frame): Long Branch, N. J., 31-Sept. 2.

O'HARA, Fiske (Anastus Pi- tou, Jr.): Minneapolis 27- Sept. 2, St. Paul 4-9, Mil- waukee 11-16.

PAIR of Queens (H. H. Fra- me): N.Y.C. Aug. 25—Indef.

RIND, Bianche (Frederick Mc- Kay and Messrs. Shubert): N.Y.C. Aug. 15—Indef.

ROBSON, May: Amherst, N. S., 31, Moncton, N. B., Sept. 1, 2, Fredericton 3, Calais, N. S., 4, Bangor 5, Belfast 6, Bar Harbor 9, Rockland 11, Portland 12, 13.

SEVEN Chances (David Belas- co): N.Y.C. Aug. 8—Indef.

SILENT Witness (H. H. Frame): N.Y.C. Aug. 10—Indef.

SOMEBODY'S Luggage (Messrs. Shubert): N.Y.C. Aug. 28—Indef.

SUNNY South (J. C. Rock- well): Pittsfield, N. H., 30, Tilton 31, Franklin Sept. 1, Bristol 2, Lebanon 4, Wood- stock, Vt., 5, Windsor 6, Springfield 7, Bethel 8, North- field 9, Randolph 11, Mont- pelier 12, Waterbury 13.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—Indef.

UNCLE Tom's Cabin (Wm. H. Kibbe): Tins, O., 30, Find- lay 31, Fremont Sept. 1, Elgin 2, Youngstown 4.

WASHINGTON Square Players: N.Y.C. Aug. 30—Indef.

PERMANENT STOCK

AKRON, O.: Colonial.

ALTOONA, Pa.: Lakemont.

BALTIMORE, Md.: Air- dome.

BOSTON: Lexington Park.

CANTON, O.: Meyer's Lake.

CLEVELAND: Colonial.

COLORADO SPRINGS, Colo.: Burma.

COLORADO SPRINGS, Colo.: Opera House.

COLUMBUS: Oleanthay Park.

DALLAS, Tex.: Cycle Park.

DENVER: Denham.

DETROIT: Garrick.

DULUTH, Minn.: Lyceum.

ELMIRA, N. Y.: Horicks.

HAMILTON, Ont., Can.: Tem- ple.

LOS ANGELES: Burbank.

LOS ANGELES: Morocco.

NEWARK, N. J.: Olympic Park.

NEW YORK CITY: Lafayette.

OAKLAND, Cal.: Orpheum.

PITTSFIELD, Mass.: Colonial.

PORTLAND, Me.: Keith's.

PROVIDENCE, R. I.: Keith's.

QUINCY, Ill.: Orpheum.

ROCHESTER, N. Y.: Avon.

SAN FRANCISCO: Columbia.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwam.

SAN JOSE, Cal.: Victory.

SCHENECTADY, N. Y.: Poli's.

SEATTLE: Orpheum.

SPRINGFIELD, Mass.: Poli's.

ST. JOSEPH, Mo.: Alrdome.

ST. LOUIS: Park.

ST. LOUIS: Princess.

THOUGHT: Royal Alexander.

THRENTON, N. J.: Trent.

WASHINGTON, D. C.: How- ard.

WATERBURY, Conn.: Poli's.

WICHITA, Kan.: Crawford.

WILKESBARRE, Pa.: Poli's.

WILLIAMSPORT, Pa.: Valla- mont.

WORCESTER, Mass.: Worces- ter.

YOUNGSTOWN, O.: Idora Park.

TRAVELING STOCK

ANGELL: Humeston, Ia., 28- Sept. 2.

BENJAMIN, Jack: Concordia, Kan., 28-Sept. 2.

DAVIS (Adam W. Friend): Louisville, N. Y., 28-Sept. 2.

NEWARK 4-9, Hion 11-16.

DE VOSS, Flora: Neillville, Wis., 28-Sept. 2, Durand 4-9.

EARLE: Portland, Ind., 28- Sept. 2.

PLANS IN PITTSBURGH

PITTSBURGH (Special).—The Birth of a Nation, which enjoyed a three months run here last season, returns to the Pitt. Aug. 23 for a limited engagement of three weeks. The Schenley has opened under new management and is back at photo-plays again.

The Lyceum opens Tuesday night, 26, with "Which One Shall I Marry?" This house is now on the International circuit.

Lyman H. Howe's Travel Festival began an engagement at the Nixon 21. The programme will be changed weekly. The Grand continues to be one of the most popular "movies" in town.

Jack Perry's stock burlesque company opened the season at the Victoria Saturday night, 19. The entire company is practically a new one.

Billy Watson's Beef Trust held the boards at the Gayety 21-23 which was followed by the Liberty Girls. The Parlatan Beauties were the attraction at the Academy, headed by Joe Wilton. This is the beginning of the season and the burlesque houses (three of them) are flourishing, but it is a question whether all will continue to do so when the season is fairly under way.

The annual Pittsburgh Exposition opens at the Point, Aug. 30. The musical schedule is announced as follows: Aug. 30 to Sept. 9, Waasili Lena and 50 players from Philadelphia Or- chestra; Sept. 11 to 23, Arthur Pryor and his band; Sept. 25 to 30, Henry Kimball Hadley with 50 musicians from the Metropolitan Opera House Orchestra, New York; Oct. 2 to 7, Con- way and his band; Oct. 9 to 14, Modest Atrechner and the Russian Symphony Orchestra. A brilliant season is anticipated.

D. JAY JACKMAN.

OTTAWA, Ont. (Special).—The Dominion will open for the season Aug. 25 with the same policy as last season, which proved so very suc- cessful—three performances per day of high-class vaudeville at popular prices. The Family, Aug. 21-26: Very good pictures and musical comedy to big business.

J. H. DeBz.

HILLMAN Ideal: Stanton.

Nebr., 28-Sept. 2.

LEWIS: Bertrand, Neb., 28- Sept. 2.

MALLORY, Clifton: Keiths- burg, Ill., 30, Hoopeson 31, Richmond, Ind., Sept. 1.

MANNING: Onago, Kan., 28- Sept. 2.

OLIVER, Otis: Lafayette, Ind., Aug. 14-Sept. 9.

STRONG, Edwin: Laurel, Neb., 28-Sept. 2.

OPERA AND MUSIC

ABARBANEL, Lina (John Cort): Phila. Aug. 22-Sept. 9.

AMBER Empress (Corey and Biter): Boston Aug. 21—Indef.

BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—Indef.

COHAN Revere (Cohan and Harris): Chgo. Aug. 21—Indef.

FIELDS, Lew (Messrs. Shu- bert): Chgo. Aug. 17—Indef.

GIRL from Brasil (Messrs. Shubert): N.Y.C. Aug. 30—Indef.

HYAMS and McIntyre (Uncle J. Kelly): Johnstown, Pa., 30, Canton, O., 31, Toledo Sept. 1-3, Detroit 4-9, Port Huron 11, Bay City 12, East- law 13.

KATINKA (Messrs. Shubert): Boston Aug. 28—Indef.

PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 29—Indef.

POM-POM (Henry W. Savage): Syracuse 29, 30, Buffalo 31- Sept. 2, Chgo. 3—Indef.

PRINCESS Pat (John Cort): N.Y.C. Aug. 4-9.

SYBIL (Chas. Frohman, Inc.): N.Y.C. Aug. 28-Sept. 23.

VERY Good Eddie (Marbury Constock): Boston Aug. 14—Indef.

VERY Good Eddie (Marbury Constock): N.Y.C. Dec. 24—Indef.

ZIEGFELD Follies of 1916 (Florenz Ziegfeld): N.Y.C. June 12-Sept. 23.

MINSTRELS

FIELD, Al G.: Columbus 28- Sept. 2, Louisville, Ky., 4, 5, Lexington 6, Chattanooga, Tenn., 7, Knoxville 8, Asht- ville, N. C., 9, Greenville, S. C., 11, Spartanburg 12, Charlotte, N. C., 13.

O'BRIEN, Nell (Oscar F. Hodges): Niagara Falls, N. Y., 30, Bradford, Pa., 31, Frank- lin Sept. 1, Sharon 2, Clevel- and 4-9.

KENIX Brothers: Tipton, Ia., 28-Sept. 1, Grinnell 4-8, Al- bert Lea, Minn., 15-16.

CIRCUS

BARNES, Al G.: Connecticut, U. S., Ashtabula 31, Clevel- and Sept. 1.

BARNUM and Bailey: Helena, Mont., 30, Butte 31, Missoula Sept. 1, Spokane, Wash., 2.

HAGENBECK-Wallace: Spen- cer, Ia., 30, Jefferson 31, Carroll Sept. 1, Sac City 2.

RINGLING Brothers: Denni- son, Ia., 30, Boone 31, Mar- shalltown Sept. 1, Iowa Falls 2 Cedar Rapids, Ia., 4, Au- rora 11-13.

SELLS-Flores: Twin Falls, Ida., 30, Shoshone 31, Boise Sept. 1, Baker, Ore., 2.

MISCELLANEOUS

SMITH-Spring-Holmes Orches- tral Quintet: Sheridan, Ind., 30, Nappanee 31, Knox Sept. 1, Three Oaks, Mich., 2, West Chgo. 4.

THURSTON the Magician (Jay Klink): N.Y.C. 26-Sept. 2, Syracuse 4-6, Utica 7-9, Buf- falo 11-16.

MONTREAL (Special).—The Princess opened its doors for the season Aug. 21, with "The Bird of Paradise." This piece has been seen here before, and has always proved popular with its pretty music and rather unique settings. June Janis appeared to advantage in the leading female role. The Orpheum opened 21 with a good bill of Vaudeville, one of the features was a clever little playlet entitled "Forty Winks," presented by Hazan Huxley and Fay Wallace. The Gayety opened 21 with The Burlesque Revue of 1916, featuring Harry K. Morton; it is above the average in burlesque shows and drew good houses in spite of the abnormally hot weather.

The French Stock at the National, including such old favorites as M. Schejer and Madame Devoyod opened their season, 21; in Bernstein's "Samson" played with such success in this country by William Gillette.

Schmer Park has an exceptionally good bill 21-26; Angelo's Posing Animals in an artistic act of the highest order. The Spanish Goldini's and the Flying Russells are both excellent.

At the Orpheum was the dancing of Har- mon Cheshire and a small company, headed by Felice Lipkowsky. Cheshire is a pantomime dancer of brilliant accomplishments, and his supporting company merits praise too. The Oriental dances were admirably done, as were also the Egyptian and the Silhouette dances.

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THE GAMUT AT LOS ANGELES

LOS ANGELES (Special).—Under the caption of "The Daughter of the Don," the Monrovia Feature Film Co. has visualized an intensely interesting period of the nation's history, that of '46 and '47, when the United States was at war with Mexico, which has created so little expectancy in moving picture circles. The production, a ten-reeler, had its premiere at the Majestic theater, Aug. 13.

Robert McQuinn, who is America's High Priest of riotous coloring, says Los Angeles is the most colorful city in the world, and in view of the fact that Mr. McQuinn has visited every civilized city on the globe, and a number not so civilized, his word may be taken in the light of authority. Mr. McQuinn was brought to Los Angeles by Oliver Morosco, to design the scenic effects for "Canary Cottage," the new Oliver Morosco comedy with music, now playing at the Cort Theater, San Francisco.

The new Orpheum bill offers some fine attractions to vaudeville lovers. Those musically inclined are to witness the classics, as well as the rag species expressed by the artist of each variety. Harry Carroll, who has written a score of "best sellers" in popular music, appears to render his own productions ably assisted by Anna Wheaton, while G. Aldo Handeger is an exponent par excellence of the more serious creations of genius. Mrs. Leah Hera, with her own company, presents a delightful comedy entitled "I wish I knew." Mary Melville comes in a screaming funny bit. She is raptly remembered from her "Let It Lay" offering, when she appeared in company with Higgins.

"The Blue Mouse" appears again at the Burbank. It is some years since Clyde Fitch's greatest comedy has been seen. Miss Lyle is in the name role and is assisted by the other Burbank favorites, Warren Baxter, John Burton, Flora Mae Howe, etc. Another old timer equally as popular, is the offering at the Morosco. The second week at that playhouse of that delightful comedy of Edward Peple, "A Pair of Sings." Mary Scovron is making her farewell appearance in this number.

Miss Rita Gould, who starred at the Winter Garden last season in "Maid in America," appears in an excellent vehicle this week (Aug. 22), at the Pantages. Miss Gould stands for everything feminine and dainty.

J. VAN CARTMELL.

STOP OVER AT FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music, May, Boston in "The Making Over of Mrs. Matt," Aug. 22—as Emily Lamson, gave one of the best character impersonations ever seen here, that places her in the front rank of American comedienne, excellent company, a beautiful electrical and scenic production, good attendance. "Hello, Paris," 23-28 with Eleanor Wilson, Beatrice Darling, Helen Stewart, Geo. A. Clark and Fred Hall, good chorus, fine stage settings and effects. Large attendance. Lincoln Park Theater: The James P. Lee Musical Comedy Co. presented, week 21-26, "College Days," with James P. Lee, Nat Wentworth and Madeline Lee in leading parts. Miss Hazel Rae joined the company 21 and made a good impression, well staged, good performance to good attendance.

Savoy, under the personal direction of Mrs. W. F. Mason and Geo. A. Hill of this city, gave the much discussed photo play "Where Are My Children?" week 21-26 to large and satisfied attendance. Elton, 26, Juliette Wood and Co., in a new and novel travesty act, Evelyn and Dolly, Elsie White, George Armstrong, Myron and Yarrity, Charlie Chaplin in "One A. M.," "His First False Step," and Virginia Pearson in the photo play "A Tortured Heart," to large attendance. Palace-Plaza, good line of photo plays and attendance.

N. F. GEE.

NANCY BOYER'S PLAY IN NEWARK, O.

NEWARK, O. (Special).—Auditorium Theater, Geo. M. Fenberg, manager, opened Aug. 12, with Vogel's "Minstrel," a pleasing performance to fair business. "Linger, Linger, Lucy," under the ownership and direction of Billy Single Clifford, pleased fair business, Aug. 19. The first performance of "The Little Lady from Longwood Town," which was written especially for Miss Nancy Boyer, who for the past ten years has been a favorite with Newark theatergoers, was given Aug. 22, before a large and appreciative audience. The story told shows ability on the part of the author, Mr. Geo. Rosener, a well-known performer on the Keith circuit. Assisting Miss Boyer is a company composed of Mr. Ferd. Tidmarsh, Mr. Richard L. Scott, Mr. Danl. F. Lawlor, Mr. Jimmie Brown, Mr. Thaddeus Withler, Mr. Henry Testa, Mr. Wm. McCarthy, Miss Jane Stuart, Miss Corda Davy, Miss Julia Earle, Miss Boyer goes to Detroit, Mich., to open the Lyceum Theater Aug. 27. "The Social Follies" comes Aug. 28.

BESSIE FOWLER.

"YANKEE DOODLE DICK"

The Name of a Play that Had its Send-off in Rochester, N. Y.

ROCHESTER, N. Y. (Special).—"Yankee Doodle Dick" was given its premier at the Lyceum Aug. 24, by The Tennant Producing Co., Inc. The play was interesting at intervals only, but the acting was excellent, especially that of Thomas Moore, the late hero of the Grip of Evil serial film. Miss Edith Maxham, Percy Helton, Everett Butterfield and Maud D. Hanford all scored heavily. The scenery was merely adequate. Others in the large cast were Scott Cooper, Harold Vothburgh, James Seeley, Aubrey Beattie, Grace Henderson, Joseph Adelman, Etienne Girardot, Rita Oakley, Robert Smith, Elsie Glynn, Lillian Dix, Edward Forsberg, J. K. Hutchinson, Jacques Martin, Tracy L. Engle in an amusing role the town gun chaser, and Ray Johnson.

"Civilization" will be seen twenty times at the Lyceum, from Aug. 28.

"Chin Chin," with Montgomery and Stone, will follow Sept. 7-8-9.

RADIANT OUTLOOK AT EL PASO

EL PASO, TEXAS (Special).—The Texas Grand, E. F. Maxwell, manager, has been vastly improved for the coming season and will open about the latter part of September by Joe Glass with a fine stock company. An excellent line of road attractions has been billed for the coming season.

Crawford, E. F. Maxwell, manager, was opened Aug. 20 by the "Hawaiian Singers and Players" to excellent houses. L. M. Crawford, lessee of the Crawford and Texas Grand theaters, has made arrangements with the Western Vaudeville Association for their attractions to play El Paso, and vaudeville will open at the Crawford Theater on Sept. 3. It is Manager Maxwell's plan to have three shows each day at the Crawford. The house has been re-decorated and repainted, and is now in first-class shape for the vaudeville opening Sept. 3. El Paso is very fortunate in having located in her suburbs 30,000 regulars and militia troops of the United States Government. This is a big addition to the town and it is likely that the troops will remain here throughout the winter, and if Manager Maxwell can induce the big producing companies to send some first-class attractions here, they are going to play to S. R. O. All Manager Maxwell needs at the Texas Grand is plenty of first-class road shows, and he will show the Eastern managers that they will play to crowded houses throughout the season. Business was never better in El Paso than it is at present.

Coles Bros. Circus gave two performances in El Paso Aug. 29-30.

T. E. SHELTON.

AL. RINGLING'S TAX

Total Value, \$1,137,000; Inheritance Tax, \$29,406; Circus Properties

MADISON, Wis. (Special).—The estate of Albert O. Ringling, circus king, who died last January will pay an inheritance tax of \$29,406. John T. Harrington, inheritance tax counsel for the tax commission, made this settlement. The estate of Albert Ringling was valued at \$1,137,000. In the department of \$355,000 and the use of a \$100,000 for life. There are a score of gifts, each of the four brothers—Charles, John, Alfred and Henry—receiving \$153,818.

The estate included circus property and animals in the Ringling and Barnum-Bella circuses. A giraffe is valued at \$1,000, a tiger at \$300, a gun at \$350, elephants at \$700 each, monkeys at \$7 each and the hippopotamus at \$2,000.

DIX.

COURSE IN PLAYWRITING

SALT LAKE CITY.—A striking expansion of the opportunities for study at the university next year will be in the direction of play writing and play production. In the department of English a course in playwriting will be offered by Prof. B. Roland Lewis and in the department of public speaking the course in play production given during the Summer school recently closed will be repeated by Prof. Maud May Babcock. The work promises to prove popular, considering the interest Utah has always had in the drama. Professor Lewis, who will give the course, has had hard training in the drama at Harvard under the direction of Professors Bernbaum, Kittredge and George Pierce Baker. He was an honor research man in dramatic literature in Harvard Graduate School, 1913-15, and a member of the "English 47 Workshop," 1915-16. He has devoted the last nine years largely to teaching dramatic literature and to giving lectures and writing magazine articles on this subject. He has also had practical experience in play production and in amateur playwriting.

LABOR TROUBLES IN OKLAHOMA

OKLAHOMA CITY, OKLA. (Special).—Violence, feared since the beginning of the strike, six weeks ago, has broken out. The first case was that of J. C. McKensie, non-union store hand of the Liberty theater, who was slashed in a dark alley. It is feared that he will die. The situation is becoming more and more serious every day and it will not be surprising if lawlessness reigns here in spite of the efforts of the leaders on both sides to prevent it. Union men who have had their wrongs poured in their ears since the strike began are assuming an attitude which alarms their leaders. Groups of strikers have been gathering, and there and threats have been made openly. Cora Youngblood Corson left here for St. Louis, Mo., and is to appear at the Grand in that city this week, playing a date in vaudeville before opening on the stage. The appearance of her act at St. Louis leads to the prediction that the next scene of the battle for a closed shop will be staged there.

HOUSTON, TEX., OPENS UP

HOUSTON, TEX. (Special).—"Hell-to-pay Austin" and "Little Lady Ellen" (M. P.) at the Queen, to good business, week Aug. 21. The Makelite opened Aug. 15, with very good houses, and a pretty fair bill. Johnny Antwell and Rita Walker in a sketch entitled "Getting the Fly Stuff" was easily the headliner. The Prince will open in a few weeks. Douglas Fairbanks will be here soon in the new movie entitled "Flinging With Fate."

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MOTION PICTURES



THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

The English Parliament is breathing easier. The British Cabinet isn't going to be filmed after all. It was planned to picture an actual cabinet meeting and later show the film for the benefit of war charities. The ministers were won over, although no doubt they had lingering doubts about the dignity of the thing. So the necessary apparatus, so the cable tells us, was set up in the council chambers and the camera man was about to begin grinding. Then the secret leaked out!

A number of members of the House of Commons had to be revived after hearing the news. The thing had never been done. It was revealing "the cabinet secrets to the vulgar gaze," old dear. "Proceedings so little consonant with the dignity and high authority of the executive body of the British empire," was one of the comments. "ASQUITH a rival to CHARLIE CHAPLIN," hinted another. Widespread indignation throbbed through Parliament. So the scheme was officially called off.

Consequently we shall have to worry along without a celluloid glimpse of the British cabinet.

"What Do They Do With It?" is an interestingly written article anent the ultimate goal of the star's salary, published in the September *Ladies' World*. Glancing along the scale of thousand and two thousand per week stars, we learn that one little ingenue buys real estate, while another invests in New York City bonds. Still another prefers U. S. Steel, a fourth purchases blooded horses, a fifth diamonds and precious stones, and so on.

The star system is passing its highest point. The decline is coming. The absurd salaries, beyond all reason, are soon to depart. The published state-

ments of some of the more farseeing stars betrays a fear of the inevitable.

Will some one interview the scenario writers upon what they do with their prodigious salaries? It would make interesting reading.

"Why," asks a correspondent, "must we endure the death-bed agonies pictured in some fifty per cent. of the pictures? Can't a character die some other place than under the nose of the camera? We're tired of expiring convulsions for an evening's entertainment."

There's something in the plaint. Why do directors deem it necessary for us to observe exactly how a person dies? We are surely tired of seeing a "dying" player gasp his way through dozens of feet of film, tired of seeing all the little gruesome details which always accompany each death-bed scene. Leave a little to the imagination, please.

The *Scientific American* makes some interesting comments upon the growth of instructive films. "Just as there has been a marked change in the American reading public during the past decade or more, as evidenced in the ever increasing interest with which science and fact stories are received," says the *Scientific American*, "so, too, the motion picture screen reflects the constantly growing desire on the part of the better class audience for films depicting actual things and happenings."

In the early days of the motion picture several French producers sent to this country film after film replete with scientific interest—animated histories of the lives of all species of the animal world, from the lowest to the highest; the making of various commodities

from the raw material to the finished product; travel pictures showing the strange customs of people living in the furthestmost corners of the earth; striking studies of plant life, and many other similar subjects. But these pioneer producers were ahead of their time, at least as far as America was concerned. The films were not well received by the audiences in this country, who preferred the then insipid story films.

A very different order of things prevails to-day in the realm of films. Within recent years, and particularly during the past twelve months, there has been an alteration in the discrimination of the audience. Scientific films, which would have met with anything but a cordial reception a short while ago, are now shown in most theaters, interspersed in the usual programmes of comedy and drama pictures; and judging from the constantly increasing numbers of scientific or fact films released, it is safe to assume that such films must have a strong appeal to motion picture patrons to-day. In a great measure this sudden change of mind in the average audience is due to the fact that pictures are now appealing to a better and more cultured class of people than ever before. Yet more likely it is that the screen, too, is reflecting the tendency of modern Americans to drift away from fiction toward fact; we are fast becoming a scientific people.

Recent films have depicted, among other things, "The Popularity of the Scientific Film," *Scientific American*, "the many wonderful organisms that live in a drop of water, constantly struggling among themselves for their existence. What could be more inter-

esting and startling than the microscopic hydra using its poisonous stings to paralyze its prey? Then, again, there have been films showing numerous new inventions and processes.

Events which are making history throughout the world pass daily before our eyes in the theaters only a short time after they have occurred. And, in marked contradistinction to these so-called 'weekly' and 'daily' films are the new 'magazines-of-the-screen' films which discuss pictorially the vital questions of the day. In these there is to be found a veritable mine of information that is at once entertaining and highly instructive. Such films are truly scientific.

All this must be considered only as a beginning. As time goes on it would appear that more and more the general public will lean towards science, toward fact, and away from fiction, although the latter will, of course, always be appreciated in its proper place.

Sept. 1 marks the third anniversary of the feature programme, and it would be a careless omission to permit the day to pass without calling attention to the important work that has been done by the Famous Players in making possible the growth and development of this phase of the motion picture. That company was the first to establish a definite feature programme and during the three years that have passed it has been instrumental in developing and improving the quality of production in a consistent manner. The MIRROR takes this occasion for congratulating the company on the good work that it has done in the past and offers its sincere encouragement for the greater and bigger and broader work that it will undoubtedly accomplish in the future. FREDERICK JAMES SMITH.



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AITKEN TALKS ON THE INEFFECTIVENESS OF THE SALACIOUS

President of Triangle, In Decrying Censorship, States That the Women Must Elevate the Screen

The ineffectiveness of the salacious. That in two words sums up the views and opinions of H. A. Aitken, president of Triangle on the tendency of the motion picture. He points out with great emphasis that the motion picture, in order that it may live, must be clean, that the risqué and so-called "smutty" picture may be a money maker for a short period, in that it will fill a theater to capacity with those who enjoy such performances, but that a continuance of pictures of this description will eventually drive the theater into bankruptcy, for it is pictures of this kind that drive the better class of people to some other form of amusement.

Mr. Aitken also lines up with the women of the country and asserts that it is in their power to drive the picture of this class from the screen. "Let the women of the country express their preference for clean pictures," he says, "and it will not be long before the individual exhibitor is showing nothing but clean pictures."

Continuing he says:

"Manufacturers of motion pictures for years have been adversely and continuously criticized for producing plays that have not always been of the highest ethical quality. As a result the public has suffered itself to be led by extremists into the perils of censorship. I believe every thinking man and woman recognizes that censorship is not the corrective for improper pictures; the correction should start before the picture is made.

"A secretary of the National Board of Review tells me that of the pictures the Board reviews, less than five per cent are harmful in any degree. Can a general indictment then be drawn against all motion pictures? I think we all must recognize that censorship is only palliative, and we know that nothing partaking of force is remedial. You may clip the claws and draw

the teeth; you may paralyze the muscles and reduce the beast to impotency, but you have not improved anything, you have merely mutilated a beast."

Censorship is non-constructive, and I would say to the women of America that the manufacturer of the kind of play toward which censorship is directed, does not permanently remain a factor in the industry. He is but an incident of the most evanescent character.

"I sympathize with the women of America in their fight for cleaner pictures. I gladly stand with them in the hope that soon nothing shall be exhibited on the screen that will not have a pure and uplifting purpose, but—the correction must be applied at the source. To contend that this source is the manufacturer is shortsighted.

"I believe the Federation of Women's Clubs is aware that nothing can come into being without a demand behind it. Thus the place to begin the elimination of evil in motion pictures is in our homes and families; in the minds of those who demand and patronize the sort of pictures no right-minded person believes they should demand.

"It is useless to place the entire responsibility on the producer. He is but one factor in the process. The cause lies further back. Recently 18,000 motion picture theaters were canvassed to discover what type of picture play was wanted. The answer was illuminating. The Editor of the *Woman's Home Companion* says that over sixty per cent of the managers of these theaters replied in effect:

"We want spice, something a little risqué. We do capacity business with Blank pictures. We get nearly three times as much money with them as with any other brand. Our patrons demand them."

"You do not have to be told that the strongest educators of the race are women; you hardly need that I should tell you that

economic statisticians assert that 80 per cent of the family purchasing power lies in the hands of women; you may know that amusement purveyors everywhere make their appeal to the feminine taste, for theater managers know that women select the play or the place nine times out of ten. Thus, when I say that the evils of the motion picture must be corrected at the source I mean, quite frankly, that the women of America have the power to bring about clean pictures. The manager will cease exhibiting the improper kind when his patrons are educated above them; the producer will cease making them when the exhibitor will no longer show them.

"Public opinion is a power. Six intelligent persons expressing decided views antagonistic to improper pictures will keep those pictures off the screen of the average theater—if not the first week, then surely the second or third week. The theater manager will positively cease showing them when the public objects to them, and not until then.

"When the families of America cease from demanding and patronizing evil motion pictures, these pictures will disappear and not until then, but so long as there is such a demand you will find production going on among a class of men who set their livelihood above the welfare of the community.

"Take the headlines of our newspapers; use those as comparative standards, and ask if there is not as much need for press censorship as screen censorship. And when this question has been answered, how many Biblical incidents would you be willing to see set forth upon the screen? Is the classic literature of all ages good between book covers—and even on the screen? May we accept this classic and Biblical literature as our screen standard? And finally, why is the screen more evil than the printed word? Criticism must be construc-



H. A. AITKEN.

tive. Tell us what not to do, but, also offer us a practical remedy.

"If those interested in raising the quality of stories displayed upon the screen will select fifty that represent their ideal standard, I do not hesitate to say that of the hundred or hundred and fifty screen stories, produced each week, it will be found that forty-five out of the ideal fifty have been made use of during the week.

"Correction, like charity, begins at the home, and should we not first apply it there? In a word, the final responsibility rests upon the individual."

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

And what of the ancient and honorable methods of writing sub-titles? There seems to be a revival of the good old arguments for and against "That Night," "Later," "Next Day," etc. It is a fact that, while story, action, photography all have improved, yet sub-titles, many of them, continue crudely written or written in a style that rarely changes. And what changes that have been noticeable are far from bettering conditions. For example, there is the horrible example of "fine writing," the attempt to write embroidered stuff that either goes over the heads of many in the audiences, or is so lost in the "Mandarin" style that even the author of the lines himself cannot understand what they are all about. Good, clear sub-titles, brief and to the point, are what are needed, and writers of newspaper headlines, men who know how to condense thought and action into a few illuminating, forceful words are also needed. The writing of newspaper headlines is an art, as is also the writing of movie sub-titles. A writer of newspaper headlines can soon learn the art of motion picture titling. A person who has never had experience writing titles, or in boiling down text and making one word do for a dozen, cannot in years learn to write interesting or informative sub-titles. Originality, the art of condensation and brains, are essentials in the writing of correct film sub-titles. Many may have the brains, but few have the art of condensation and the originality. And "fine writing," so-called, will not cover up incongruities.

Beware the Censor!

Keep one eye on the censor and the other on your plot is an admonition of value. In this day and age when censors are to the right of us and in front of us it behooves us to be careful with our action so as not to offend. All State and City Censor Boards are tinged with politics. Write accordingly.

"Every person living has within him a story, a story that, if he could only assemble it, could be sold to any publisher," this is a statement of facts. If you possessed the talent to write the story of your life, or, perhaps, the story of the lives of three

or four persons you know, cleverly bridging time and condensing the experiences, the joys, and the sorrows, you would profit thereby. One trouble is that a majority would select the wrong experiences, embodying that which is according to custom—ordinary—and ignoring those details which are stirring and vital, and which with continuity and skill would make a striking drama.

The *Picture Palace News* says: "No person who ever attended a motion picture has not carried away at one time or another the idea that he could write just as good a photoplay as the one he has just seen. Before you send that scenario of yours around to the producers sit down and ask yourself a few questions. Has the story a real punch? Or, is it a paltry incident that you have 'padded' into a five-reeler? Does it contain suspense, surprise, and overwhelming climax? Try it on the dog, as the saying goes. Take your best friend—or your worst enemy—aside and tell him the story exactly as you picture it yourself. If it is a good screen story it will tell itself, as good photoplays are essentially narrative. Does it arouse his interest? Do you feel a thrill yourself in the telling? Does it run along connectedly and rise in the end to a burst at the climax where everything is satisfactorily explained? It's simply got to have suspense and a grand climax; otherwise you haven't got a 1916 scenario."

This Kind of Stuff

It is this kind of stuff that often interferes with the successful progress of the beginner. We quote from a movie trade journal which should know better: "When one has submitted good, clean work, live action, etc., to companies who have solicited manuscripts, only to have your offerings returned with printed rejection slips

stating that your script does not meet with their requirements, you say to yourself, 'What's the use?' You have made a study of the type of films produced by this same company, have written your story with one of their stars in view, you know it is what they require, yet your script has been returned. I have been told by persons well versed in the ways of filmdom that it is absolutely foolish for the unknown writer to submit a manuscript to the majority of film companies, for it has no chance by the time the staff writers and a few others affiliated with the studio get through with it. In fact, one of the largest producers is quoted as saying to one of his staff, when asked how he could use the best part of a scenario submitted by an unknown writer and then reject the manuscript: 'We're not responsible for where we get our ideas; dress it up a little differently. Now, isn't that encouraging to one who wants to write scenarios? Your idea stolen bodily, and some one else given the credit for it!'

It is this kind of junk that keeps the ambitious writers of scenarios eternally dissatisfied. Scenarios submitted to dependable companies will not be stolen. Neither will the idea they contain be fished. In fact, the leading companies are now inclined to make a practice of purchasing ideas in synopsis rather than buying complete scenarios more or less skillfully prepared. You can hear any kind of rumor about filmland activities, but these rumors almost invariably start with those who hang around the outskirts of movieland. Those busy within the industry have no time for silly rumors. The well-known film manufacturers are like the heads of any other large industrial enterprises which are conducted in business like ways, and not on the basis of stealing \$35 and \$50 plots from obscure authors.

Seeing Is Believing

Will M. Ritchey, who enjoys a deserved reputation as a versatile writer of photoplay plots, writes interestingly to *Motography* on the subject of Visualizing a Photoplay. He says:

"You must be able to see your picture in your mind before you can put it on paper so that others will also know what you have planned. The 'camera mind' is essential to real ability in screen writing. The ambitious photodramatist should cultivate by all means the faculty of projecting on his mental screen definite pictures of his scenes, and of the action of his characters. Starting with a more or less formed idea as the basis of a story, the experienced writer turns over in his mind the various stages of his plot from start to finish. He sees his 'leads,' 'heavies,' character people introduced to the audience by means of carefully prepared scenes which tell who they are and what relation they bear to each other in the picture. His imagination carries him on through each step in the unfolding drama. If he has a clear picture in his mind, he will be able to see his characters definitely fixed at a certain point and then answer for himself the question, 'What would they do next?' Upon his ability to answer this question logically, and yet in an interesting manner, depends his success as a photo-playwright. By being his own cameraman, too, he will avoid calling for scenes or action which it is impossible to photograph. Many things, of course, now are accomplished at the studios which formerly were held impossible. The simpler matter of the difficulty of trying to show that the hero was identified by a blue necktie while the villain wore a green one, is understood in these days of movie publicity."

"But all scenario editors constantly meet with the most impractical demands by the writers, and good plots are spoiled by such errors. An illustration of this is the old stage story of the dramatist who instructed, in his script, an English curate to enter 'as if he had just finished his cup of tea!' Could this be shown on the screen by having the actor wipe his mouth

(Continued on page 25)

KALEM SIGNS LARKIN

Dare-Devil Star Added to Kalem Forces for New Series of Pictures

George Larkin, prominent screen leading man and probably better known as a "dare-devil," was signed to a long term contract by the Kalem Company last week. Larkin leaves for the Jacksonville studio this week, after putting the finishing touches to a Fox feature in which he will be starred.

Larkin gained his greatest prominence in the "Trey-o-Hearts" series, which was written around his daring deeds by Louis Joseph Vance. He has been for six years in the picture field, which he entered after a career in vaudeville and stock. In his youthful days the new Kalem star was a circus acrobat, gaining in this vocation the athletic training that befitted him for the dare-devil work.

Kalem officials are reticent concerning the plans for featuring Larkin, but declare that a complete statement concerning the new productions will be made this week. A prominent author is said to be under contract to write the stories for the new pictures, which will be given wide publicity throughout the country. The work of engaging an all-star supporting cast is going ahead quietly.

"CIVILIZATION" DRAWS WELL

"Civilization" registers a new high water mark, as regards financial returns, in the history of great motion picture productions. In the course of seventy days it has had phenomenally successful showings at Chicago, Buffalo, Minneapolis, Atlantic City, Brighton Beach and other places; but above all things, has defied the furnace-like temperature of New York in July and August. So much so, that it is still drawing crowded houses to the Criterion Theater and the prospects are that it will continue to do so for months to come. It is to go to South America, to Europe, to India, as well as Africa. The arrangements for all these matters are in hand at Thos. H. Ince's New York offices in the Times Building. Meanwhile the competition for the American state rights continues keenly, and the picture is literally sweeping the country. It deserves unlimited success because it is one of the few master productions so far brought before the world.

"Civilization" will open on Labor Day at the Tremont Theater, Boston, which has been rebuilt at great expense, making it the most beautiful and one of the largest first-class houses of Boston.

ATHLETIC FILMS ATTRACT

Otagawa, Japanese champion of the art of Jiu Jitsu, and W. Berne clash in a blood-stirring Jiu Jitsu match in the Selig Athletic Film Series No. 10, released through the V. L. S. E. Another display of unique athletic prowess is a revival of archery, in which Miss Daly and J. D. Baker, who have won wide fame as exponents of this sport, exhibit their skill. There are pictures of exciting winter sport, such as skating, skill jumping, iceboating, obstacle racing, hockey, etc. The series includes a pocket billiard match between J. M. Layton, world's champion of Sedalia, Mo., and M. Petrie, of Denver, Colo. These pictures are attracting a great deal of attention in the sporting world, and are focusing a lot of interest upon the motion picture screen from a large part of the population that has hitherto not patronized the photoplay theater.

"ROMEO AND JULIET" COMPLETED

The final scene in the big Metro production of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne, was taken on August 16 and it is expected that the release date of the picture version of Shakespeare's most popular work will be announced in the near future. The picture was staged under the general direction of John W. Noble, assisted by Edward Evers, Rudolph De Cordova, and Harry Sothorn. The scenario was submitted by John Arthur and modified by Rudolph De Cordova and John W. Noble. Six hundred players and lighted buildings were used in the production. Edward J. Shulter was the technical director who designed the buildings and who supplied the countless mechanical details.

SCENIC WONDERS FOR INTERNATIONAL

Edward S. Curtis, the well-known author and photographer, returned from the West and Northwest recently where he made a series of remarkable motion pictures for the International Film Service. These scenic wonders are said to be the best that have ever been taken, and include a wonderful series of the fauna and flora of the Yellowstone National Park, and a series of pictures taken in the Yosemite Valley of California. They will be released in the International Service under the general heading of "Seeing America," and will appear in four installments commencing Sept. 9.

PRIZE WINNER ANNOUNCED SOON

It is expected that the winner of the prize of \$10,000 for the best scenario for a sequel to "The Diamond from the Sky," will be announced in the near future, as the judges have narrowed the field down to forty scenarios. The total number submitted was 101,716. This has been the most remarkable contest of its kind ever conducted with the number of contestants practically five times that of any like contest conducted in the history of the motion picture business.



PAULINE FREDERICK IN "ASHES OF EMBERS," THE FAMOUS PLAYERS' RELEASE FOR SEPT. 26.

OFFER BIG FILMS

Frohmman Amusement Corporation Has Many Interesting Features for Release

"Clock-made" features seem to have no place in the lexicon of the Frohmman Amusement Corporation. "Time enough to do everything essential if it takes a year," is the slogan of that concern, and under the direction of George Irving, the next production, "The Conquest of Canaan," is nearing completion after seven weeks of perfect weather conditions, ideal work on the part of the cast and more than satisfactory studio arrangements.

Having created "Jaffery," William J. Locke's delightful story for William H. Hearst's International Service, and having seen this production granted the honor of initiating that company's feature releasing, Mr. Sherrill, head of the Frohmman concern, again sought the market of popular novels for a following feature, and Booth Tarkington's story was secured. "The Conquest of Canaan," in its celluloid form, will have a cast of players of the all-star variety. Edith Tallafiero, the princess charming of that historic theatrical family; Jack Sherrill, famed for his work in "Just Out of College" and "Then I'll Come Back to You," are handling the two principal roles, with Ralph Delmore playing the virile part of Judge Pike.

Just what form of releasing the Frohmman Amusement Corporation will assume is not definitely known as yet. Mr. Sherrill and Harry Reichenbach are holding daily conferences with several of the programme heads. Since "Jaffery," "What Happened at 22," "Then I'll Come Back to You," and "Body and Soul," created so favorable an impression all over the country, various concerns have endeavored to secure options on Frohmman material, but the concern's policy will not be shaped until further activities in the industry show whether open market or programmes are to dominate.

GENEROUS PATHE PROGRAMME

Pathe has a generous programme consisting of thirteen reels for the week of September 10. The feature, "The Fear of Poverty," is a gripping five-reel Gold Rooster drama with a vital message featuring Florence La Badie in a dual role. It is produced by Thanhouser and directed by Frederic Sullivan.

"A Change of Heart" is a two-reel Pathe drama. It is a touching story of a crook's redemption through the memory of his "best girl"—his mother. There are splendid characterizations and the story has convincing charm. Thurlow Bergen is the star.

The current release of "The Grip of Evil," "The Dollar Kings," is built around a very strong theme. Because he lives up to his labor reform ideals the son of the president of a colossal cardboard trust loses his home. John Burton backs him with his huge fortune and gives him free rein to buy up a workingman's Utopia.

"Busting the Beanery" is a slapstick Heine comedy, while "Pear Growing" and "Historic Mobile" make up an excellent split reel. The Pathe News No. 74 on Wednesday, September 13, and No. 75 on Saturday, September 16, finish out the programme.

MISS TRAINER'S TRIP

Laura Marie Trainer, of Missoula, Mont., arrived at the Lasky studio this week after a trip of 2,600 miles by horse. In her honor the entire studio staff, stars and players stopped work long enough to give her a welcome greeting, after which they returned to their duties, while she, with nothing on her mind but recreation, looked on. Miss Trainer left Missoula, Mont., on her trip to the Lasky studio under the auspices of the Chamber of Commerce of that city. Her trip in all covered a period of fifty-eight days, and her itinerary took her through Spokane, Seattle, Portland, Tacoma, San Francisco, Santa Barbara, and Los Angeles.

DIRECTOR IS HURT

E. P. Earl Injured During Battle Scene of Vitagraph's "Battle Cry of War"

War scenes for the new Vitagraph feature, "The Battle Cry of War," a sequel to "The Battle Cry of Peace," were taken last week in the Fox Hills near Gramere, Staten Island. More than five thousand soldiers were used in the battle scenes. The story is by J. Stuart Blackton and Cyrus Townsend Brady. The former is also taking an active part in directing the production.

E. P. Earl, one of Mr. Blackton's directors, was severely injured by a premature mine explosion between two lines of trenches. He was blown some distance. His face was cut and bruised and the shock caused him to retire from the field.

The picture making lasted three days. The Thirtieth Coast Artillery, under the command of Captain G. W. Johnston, was encamped upon the sloping plain along the Fingerboard road.

These troops were augmented by others from the Coast Artillery, the New York police from the preparedness camp at Fort Wadsworth, and the Second Battery, of Brooklyn.

REFUSES FOX INJUNCTION

Justice George V. Mullan, in Special Term, Part I, of the Supreme Court, denied to Herbert Brenon an injunction to restrain William Fox from exhibiting the film "A Daughter of the Gods." Mr. Brenon directed the photographing of the picture in Jamaica, and he brought suit against his former employer to force the latter to use his name in the advertising and give him credit for his alleged share in the making of the picture.

Justice Mullan held that the plaintiff had no contract with Fox except an oral one, and that this agreement contained no provision to insure Brenon publicity for himself.

THEW JOINS LASKY

Harvey A. Thew, well-known New York newspaper man and more recently a photodramatic critic of reputation, has signed a contract with the Jesse L. Lasky Feature Play Company to devote himself exclusively in the future to the preparation and adaptation of material for the screen. In addition to adapting stories by famous novelists and dramatists, Mr. Thew will also do considerable original work for both Famous Players and Lasky studios.

REED GOES WEST

Dr. R. Ralston Reed, winner of the Columbia University Prize Play Contest, held last Winter under the auspices of the Jesse L. Lasky Feature Play Company, is to leave this week for the Lasky studio at Hollywood, Cal., to be present during the making of his prize photoplay, "Witchcraft," in which Fannie Ward will appear soon as the star. Throughout the United States the Columbia University-Lasky Photoplay Contest has attracted wide attention by reason of the fact that it was the first serious effort on the part of a big motion picture company to stimulate the work of college students in writing for the screen.

STARRING MARIE DORO

Under the direction of James Young work has been started on an elaborate production at the Lasky studios, entitled "The Lash," in which Marie Doro will be starred. This will be Miss Doro's third Lasky production, her others being "The Heart of Nora Flynn" and "Common Ground." Both of her previous photoplays have been unusually successful, and "The Lash," which provides for Miss Doro a role of great appeal, has practically an all-star cast. Among those who will appear with the star are Elliott Dexter, Raymond Hatton, James Neill, Veda McEvoy, and Josephine Rice.

VITAGRAPH RELEASES

Big Four List for September Contains Startling Features and Presents Many Stars

With E. H. Sothorn, Barney Bernard, Lucille Lee Stewart, Earle Williams, Nell Shipman, George Holt and William Duncan featured in a list of productions, every one of which is of such quality as to merit its being marked "special," the first offerings of the new and greater Vitagraph Company are to be released through the V. L. S. E. during September. In addition, there will be the initial episode of the twelve-part serial "The Scarlet Runner," by C. H. and A. M. Williamson, and the release of "The Fall of a Nation," in seven parts.

The first contribution of Vitagraph is "Phantom Fortune," with Barney Bernard of "Potsah and Perlmutter" fame. Written by Samuel Tauber and produced by Paul Scardon, this is a hilarious comedy drama in five parts, allowing Mr. Bernard the fullest possible scope for the irresistible humor and deft touches of sympathy. The picture will be released on September 4.

"His Wife's Good Name," starring Lucille Lee Stewart and produced by Ralph W. Ince, is to be released the following week, September 11. This five-part, heart-interest drama teaches a tremendous lesson of winning success from sorrow through helpfulness to others. "Through the Wall" will be released on September 18, with Nell Shipman, George Holt and William Duncan in the principal parts. This is a mystery drama of a super-criminal by Cleveland Moffett and produced by Rollin Sturgeon. On this date, also, Earle Williams appears in the first episode of the much heralded serial, "The Scarlet Runner." Miss Marguerite Blake is featured with Mr. Williams in the first release of the series, which is called "The Car and His Majesty," Charles Kent and L. Rogers Lytton are also in the cast.

Monday, the 18th, is also the date of the release on the V. L. S. E. Programme of "The Fall of a Nation," which is now in seven absorbing, fast-actioned parts. E. H. Sothorn's debut on the screen occurs on September 25 in the five-part Blue Ribbon feature called "The Chafel." In this picture Mr. Sothorn is supported by Miss Peggy Hyland, the famous English actress, and by Charles Kent and Miss Rose Tapley.

JACKSON WITH "RAMONA"

Harry J. Jackson, for the past two seasons managers of W. F. Frazee's "A Pair of Sixes" company, has signed with the Elliot and Sherman Film Corporation to handle their number one Ramona company. This company is now showing this mammoth picture spectacle between Denver and the Coast. It will only play the big city time with the exception of one week of Colorado Springs, the home town of Helen Hunt Jackson, the author of the book. The company number thirty-two back and two ahead.

ANITA STEWART CONVALESCING

Anita Stewart, the charming young Vitagraph star, is rapidly convalescing from her recent illness at her home in Bayshore, L. I. Since she has been ill the house has been kept filled to overflowing with flowers from her many friends and admirers and the local telegraph office has been doing a bonanza business transmitting messages of sympathy and good will.

THE VITAGRAPH G. F. PROGRAMME

The Vitagraph releases on the General Film Programme for the second week in September, consist of two single-reel comedies, one from the pen of Mark Swan called "It's a Bear," featuring Mary Anderson, and produced under the direction of Dave Smith; and the other called "A Villainous Villain," with Hugh Mack in the leading role. It was written by Graham Baker and Lawrence Semon and produced under the direction of the latter. The supporting casts of the two pictures include Archie Warren, George Kunkel, Ralph MacComas, Patsy DeForest, William Shea, Harry Hammill, and Edward Dunn.

WAS IT A COMPLIMENT?

One of the leading theatrical trade papers recently sent a letter to S. L. Rothapel at Forest City, Pa., where Sam ran a nickelodeon seven years ago. The letter was forwarded to him and reached him yesterday in his offices at the Rialto. From manager of a one-horse movie house to managing director of "The Temple of the Motion Picture" in seven years, was fairly swift traveling, but at that, Sam thinks somebody on that trade paper should have heard of it by this time.

THE MIRROR dated September 9th, will contain the Mack Sennett Keystone Studio section prepared by Mabel Condon. The fifth of THE MIRROR's Coast Studio Series. Now is the time to order a copy in advance from your newsdealer.

BUYS "CHAPERON" RIGHTS

President Spoor of Essanay Makes Purchase of Popular Stage Play for Screen

The motion picture rights to "The Chaperon," by Marion Fairfax have been purchased by George K. Spoor, president of Essanay. This attraction recently had a successful production on the legitimate stage. It has been adapted for the screen by H. S. Sheldon, the well known dramatist, and will be put in immediate production with Edna Mayo and Eugene O'Brien in the leading roles. Sydney Alinsworth will have the heavy lead and the direction will be in the capable hands of Arthur Berthelet. It is expected that it will be ready for release the latter part of October.

A large part of the action of the play is laid in the Adirondacks and in conformity with the well known Essanay policy of supplying accurate realism the company will come East for the purpose of making these scenes.

It is believed that this will make one of the strongest feature productions that has been put out by the Essanay company, both on account of the dramatic situations and because of the beauty of the settings in which the scenes will be laid.

PARAMOUNT FEATURES

The Paramount programme for the week of September 11 will contain "The Reward of Patience," a Famous Players production starring Louise Huff, and "The House of Lies," a Morosco production featuring Edna Goodrich. Both of these are six-reel features. The programme is rounded out with the Paramount Pictographs containing many new and interesting subjects, the Burton Holmes travel pictures, showing "Glimpses of English Town and Country," and the Paramount Bray cartoons, "Col. Heenan's Bachelor Quarters."

ONE MORE WESTERN FOR FARNUM

William Farnum is to act in one more Western picture before coming East to enact elite roles in society dramas. His last Western picture will be from a story written by Henry Christen Wornack, the dramatic critic of one of the Los Angeles papers. It will be staged under direction of Oscar C. Apfel.

"WHO PAYS" FOR BRITISH CREW

The Specialty Film Import, Limited, distributors of Pathe films in Canada, recently received a letter from a commander of a British warship, stationed on the North Atlantic seacoast, which is of interest. For obvious reasons neither the name of the commander nor his ship can be used. He had written to the Specialty Film requesting the loan of Pathe's "Who Pays" series. A number of his men had seen one or two of the episodes while on shore leave and petitioned him to secure the entire series, so that all on board might see them. The Specialty Film people granted his request, and the commander wrote that the films had been very much admired by everyone on board.

OUIDAION VACATION

Ouida Bergere has been ordered by her physician to drop all work and lie herself to White Sulphur Springs for rest and recuperation. Miss Bergere has suffered a physical breakdown owing to her strenuous season as head of the engagement department of the American Play company and to her almost continuous work in turning out scenarios for a score of different directors. The combination of the two forms of endeavor was too much for her highly strung nervous system and she was forced to let up and rest awhile. It is to be hoped that her recovery will be rapid, for it is work of the class that she has been turning out that the screen stands most in need of.

TRIANGLE ATTRACTIONS

The Triangle releases for September include a number of interesting and entertaining features, including two pictures that have been made in the East instead of the West. These are "The Social Secretary," in which Norma Talmadge is featured, and "Manhattan Madness," with Douglas Fairbanks in the stellar role. William S. Hart will be seen in two offerings during the month, "The Patriot," scheduled for release September 3, and "The Dawn Maker," on September 23. Coupled with the former picture on the third is "Gretchen the Greenhorn," featuring Dorothy Gish.

On September 10 Mae Marsh and Robert Harron will be seen as co-stars in "The Little Liar," and during the same week Frank Keenan will be seen in "The Thoroughbred." Louise Glaum will be seen for the first time as a full fledged star on September 17 in "The Wolf Woman," and on September 20 there will be a Lillian Gish picture called "Diana of the Folies." The month will close with a Bessie Barriscale feature.

THREE SCOOPS FOR PATHE NEWS

As a result of making three scoops within one week the Pathe News has received orders for three more prints each issue. The scoops were on the battle of the Somme, the Black Tom explosion in New York harbor and the German submarine Deutschland leaving Baltimore.

SELIG ANNOUNCES "THE CRISIS"

Twelve Reel Spectacle of Winston Churchill's Celebrated Historical Novel

Winston Churchill's absorbing story of American patriotism, "The Crisis," has been filmed as a twelve-reel spectacle by the Selig Polyscope company and will be released in the very near future.

William N. Selig considers "The Crisis" as one of the most elaborate and expensive film dramas ever made in this country and the verdict of the few who have been fortunate enough to see private presentations of the film bear out Mr. Selig's assertion.

Starting with "The Coming of Columbus," perhaps the first multiple reel feature play ever released and which won for Mr. Selig a decoration from the Vatican at Rome, there followed such highly successful feature plays as "Cinderella," "The Spoilers," "The Rosary," "The Ne'er-Do-Well," etc. And now comes "The Crisis," said to be the biggest and best of them all, carrying not only a succession of spectacular scenes but a strong, coherent, gripping plot, something that has been sadly lacking in some feature film plays.

Another interesting innovation in connection with "The Crisis" is that there is not a single detail in the film but that closely follows Mr. Churchill's great book dealing with the crisis in American history. Also, a majority of the scenes are filmed on historic ground, in localities called for in the book, including St. Louis, Mo., and Vicksburg, Miss.

The battle scenes in "The Crisis" are very spectacular and engage the services of the entire membership of the Mississippi National Guard, including officers, etc., who staged the siege and defense of Vicksburg

described in the book, are shown, together with the historic Carvel homestead.

Not the least important item in connection with "The Crisis" is the introduction to filmland of a new and startlingly realistic Abraham Lincoln enacted by Sam D. Drane, who died only recently. Too often historic characters are burlesqued and cause a loss of valuable atmosphere but Drane's characterization of Abraham Lincoln is both dignified and convincing and not only does Drane resemble Lincoln but the great Emancipator's every little personal characteristic has been studied and faithfully portrayed. Even Lincoln's old dispatch box was loaned by the War Department for this Selig film play which but proves the care that was taken in having every detail of the drama correct as to atmosphere and history.

The cast for the play is worthy of special mention and includes George W. Fawcett as "Judge Silas Whipple," Matt B. Snyder as "Colonel Carvel," Bessie Epton as "Virginia Carvel," Thomas Santachi as "Stephen Brice," Eugenie Besserer as "Mrs. Brice," Frank Weed as "Elihu Porter," Marshall Neilan as "Clarence Colfax," Cecil Holland as "General Sherman," Sam D. Drane as "Abraham Lincoln," Will Machin as "Captain Lige Brent," Leo Pierson as "Jack Brinsmade," and others. Every member of the cast was selected with the type in view and all do full justice to their roles.

Colin Campbell was selected by Mr. Selig to direct the production of "The Crisis" and film authorities who have seen the play



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SCENE FROM "THE CRISIS," SELIG'S LATEST BIG SPECTACLE.

right on the ground where the historic engagements occurred over half a century ago. Although thousands of men, horses and equipment are engaged in the scenes of Civil War battles, yet these scenes are but a small part of the drama and are just sufficient to carry along the logical action.

Veterans of the Civil War, both Federals and Confederates, together with their sons and daughters, will be greatly interested in this faithful reproduction of historical engagements and with the real fortifications, etc., used in Civil War times. Historical scenes in and near Vicksburg including the Vicksburg court house, slave market, etc., are shown in all historic detail. Beautiful Southern homes, right in the heart of the romantic Southern country, so frequently

pronounce it his greatest and most artistic effort. When it is recalled Mr. Campbell produced "The Spoilers," "The Rosary," "The Ne'er-Do-Well," etc., his latest and most massive production will be awaited with great interest.

"The Crisis" will be released with a special musical score that is now completed by one of this company's foremost musicians. An unusual publicity campaign is being planned and the presentation of this film will in every way be in just accordance to its artistic worth.

A special edition of "The Crisis" is to be issued to appear simultaneously with the Selig film of the same title. The photoplay edition will contain scenes from the film drama. The publishers are planning an elaborate publicity campaign.

ESSANAY'S NEXT BIG FEATURE

George K. Spoor, president of Essanay, announces that he will soon be able to determine the release date on "The Prince of Graustark," the adaptation of George Barr McCutcheon's novel of the same name. The company headed by Bryant Washburn and Marguerite Clayton recently returned from Starved Rock, Ill., where they finished taking the outdoor scenes.

In one scene where Miss Clayton was supposed to be pulled off from a dock by a large fish, she fell on a sharp rock and was badly lacerated. The scene called for an expensive outfit suit and rather than spoil another one Miss Clayton continued with the scene though suffering great pain.

Sidney Alinsworth, playing the heavy role of Count Quinnox, showed the natives something new in the way of handling an unruly horse. Alinsworth is not an expert horseman and he mounted his steed with fear and trepidation. The natives stood round expectantly. Nothing happened. Later they asked Alinsworth how he did it and he said nonchalantly, "Oh, Before I got on him, I fed him green plums and he felt so bad that he just didn't have ambition enough to throw me."

WHEN WALTHALL GOLFED

President George K. Spoor, of Essanay, has always practiced putting his best players in his short reel productions, but he had not planned on Henry B. Walthall taking a minor role in a one-reel George Ade fable. Nevertheless, Mr. Walthall and E. H. Calvert, Essanay heavy and director, played in one of the comedies and didn't know it. It happened at the Westmoreland Country Club, Chicago. The two stars were having a round of golf, unaware that an Ade fable was being filmed on the course. Their game served to illustrate a section of the fable excellently and several scenes were taken before the absorbed golfers saw the camera. So Henry B. Walthall, the great genius of the screen, is acting even more naturally than ever in a one-act comedy entitled "The Fable of the Kid Who Shifted His Ideals to Golf."

ALICE BRADY, the World film star who appeared to such good advantage in "La Boheme" and "Miss Petticoats," is now working in two World Film productions which will be released early in the Fall, the first being "The Gilded Cage" and the other, "A Woman Alone."

NEW FLORIDA COMPANY

Three Hundred Thousand Dollar Corporation Formed by Florida Capitalists

The organization of the Southern Film Corporation in Jacksonville, Florida, August 19, is one of the most important movements affecting the motion picture industry in the South, consummated in some time. The company has a capital stock of \$300,000 and will produce and release pictures, as well as own and conduct a string of motion picture theaters in Alabama, Georgia and Florida.

Among the directors and officers of the new corporation are: J. E. T. Bowden, Mayor of Jacksonville; W. S. Hilanda, president of the Florida Soft Phosphate and Lime company; Jno. T. Alsop, Jr., president of the Jacksonville City Council; W. L. Whitehead, owner of a string of theaters; Richard Garrick, president of the Garrick Studio company and formerly supervising director of Gaumont's productions; Forrest Lake, president of the Seminole County Bank; W. H. Carter, editor of the Florida Metropolis; J. H. Collins, treasurer of the Florida Abstract and Title Insurance company, and Judge H. R. Phillips, county Judge of Duval county.

The company will be affiliated with the Garrick Studios company who will immediately start the erection of a mammoth studio capable of taking care of twelve companies at the same time, and which will have every facility necessary for the use of the visiting companies. The fact that Jacksonville is only twenty-seven hours from New York, will save the big producers a large amount of money annually, as they will not have to send their players to California in order to secure suitable climate and studio space.

NEW MUTUAL RELEASES

Work has been completed on "Youth's Endearing Young Charm," the first of the new Mary Miles Minter features that are to be released on the Mutual programme. The names of the others are "Ducile's Adventure," "Faith," "Sunshine," "Fortune," and "Innocence."

The first of the Richard Bennet pictures, "The Sable Blessing," has been completed and work will be started soon on the second called "His Brother's Keeper," adapted from the story of Kenneth B. Clark by William Piggott.

Three new pictures are also announced for Florence Turner called "Grim Justice," adapted from the story of the same name by Rita, the well known novelist; "East is East," by Captain Philip Hubbard, and "The First Settler's Story," a picturization of the popular poem by Will Carlton. These three productions will be screened under the direction of Larry Trimble. A new Helen Holmes picture to be released in the near future is called "The Manager of the B. & A." William Russell will be seen soon in "The Man Who Would Not Die," a story based on the fight between capital and labor, adapted from Arthur H. Gooden's story of the same name. Additional Russell features will be released under the following titles, "The Torch Bearer" and "The Love Hermit."

In addition to these features there will be a special series of pictures featuring Margarita Fischer, the first of which will be "The Pearl of Paradise." The new Gaumont series will be released under the name of "Fantomas" and will be based on the exploits of a notorious Parisian criminal. They will be presented in five releases of three chapters each, the first of which will appear on September 7.

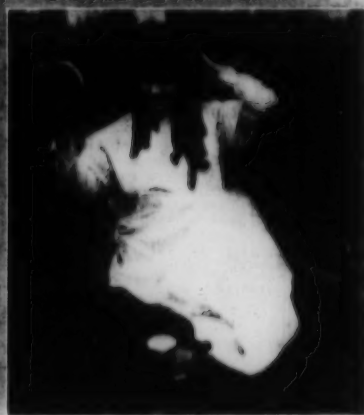
TELLEGEN AT STRAND

Lou Tellegen, who has appeared in two photoplays for the Jesse L. Lasky company, is the star of a third picture these producers have just made, which is shown as a feature of the Strand Theater for this week. Mr. Tellegen is said to have surpassed all his previous achievements in this latest bit of film acting, entitled "The Victory of Conscience." Subsidiary features will be the Strand Topical Review, Travelogue, a short comedy, and a Mutt and Jeff cartoon. Soloists for the week will include Bruce Weyman, baritone, and Arthur Clough, tenor.

A unique feature of the musical programme is an overture composed by William Lowitz, chief pianist of the Strand Concert Orchestra. The composition is of a classical nature and musicians who have heard it played say that its merits are of a high order. Mr. Lowitz will call his composition "The Strand Overture," and the title page will bear a dedication to Mitchell H. Mark, president of the Strand Theater Company. Mr. Lowitz is a composer of several light operas which have had a wide vogue. Before coming to the Strand Mr. Lowitz toured the country as the head of a concert orchestra.

FILM BIG DRAMAS

"Bought and Paid For," the George Broadhurst drama which held the boards at the Playhouse for an entire season, and which made more money on the road than any hit of recent years, will now be filmed by the World Film Corporation at the Peerless Studio by Director Harley Knoles, under the supervision and guidance of Wm. A. Brady. "The Whip," another big melodrama, which ran for a whole season at the Manhattan Opera House in New York City, is being made into a ten-reel feature by the World Film Corporation. Maurice Tourneur is directing it.



THREE CHARMING VIEWS OF MARY PICKFORD, THE MOST POPULAR ACTRESS IN MOTION PICTURES, WHO RECENTLY FORMED HER OWN PRODUCING AND DISTRIBUTING COMPANIES.

BIG BUSINESS FOR PICKFORD

New Artcrafts Corporation Meets with Instantaneous Success

The bare announcement that Mary Pickford had organized her own company for the production of better than her previous best motion picture plays, has brought in a single week a deluge of applications for bookings to the office of the Artcraft Pictures Corporation at 729 Seventh Avenue, New York. Thus have the exhibitors of the United States attested their confidence in the personal and box office magnetism of the little star. Walter E. Greene, president of the Artcraft Pictures Corporation and his associates are slowly emerging from the chaos of the original deluge and so rapidly is the organization being completed that they now emphasize this point:

"Every exhibitor in the United States may show in his theater the Mary Pickford productions of distinction and originality. Miss Pickford has said that she wants no bare erected against the exhibitor who is ambitious to improve the quality of his entertainment and clientele."

"We are carrying out her wishes to the letter," Mr. Greene adds. "It is to correct any misconception that there exists a favored class to whom Miss Pickford's pictures will be distributed that Artcraft emphasizes the statement that the field is open. Soon twenty-five branch managers will be combing their territory; all applications received at the main office will be turned over to them in order of receipt and the man who has never shown a Pickford picture in his theater has just as much chance to have territorial protection as his previously more fortunate competitor."

Close observers of the development of the film industry are unanimous in their opinion that no announcement of recent years has created such a response of spontaneous ap-

proval as Mary Pickford's determination to go it alone, unhampered by restrictions of policy other than those traditions which she shall hereafter lay down as the result of her own artistic experience and achievement. Mail and telegraph inquiries reach Artcraft in an endless chain, and the line of exhibitors calling in person forms on the right. Eventually these applications will all be referred to the various branch managers, who are being recruited from the best known and most skilful film men in the sections which they will handle. In the light of his successful experience in the distribution of features Mr. Greene is confident that the system of putting Mary Pickford's pictures before the public will be the most comprehensive ever devised and the most satisfactory to producers, distributors, exhibitors, and theatergoers.

"In a short time the Mary Pickford Film Corporation will announce the character of the pictures the star and her company are now working on," Mr. Green says in conclusion. "I may not reveal the details now but I can say that this first production will set the highest standard for notable direction and acting of distinction. It will be a genuine master work, presenting Miss Pickford in a characterization that will increase the affection of her immense following. We believe that its presentation will mark the beginning of a new era in motion pictures."

To which Miss Pickford adds briefly: "I am working from sunup to sundown in rehearsals and actual filming of scenes for my first very own release. These are long nights of study, too, but I don't mind because I have never had a role in which I was happier."

PIERCE'S LITTLE JOKE

Carl Pierce, representing the Bosworth Film company, slipped a tiny box to S. L. Rothapfel at the Rialto Theater the other night, remarking casually, "Here, Sam, this is for putting on that feature film for us at the Longacre two years ago." There the astonished manager opened the box he found it contained a diamond with a brood of younger ones nestled around it, mounted as a scarf pin.

RACE FOR A PRIZE

There is a chart hanging in the office of Manager Davis, of the New York office of the Unicorn Film Company, which is attracting more attention among Unicorn employees than war bulletins. It shows the business being rolled up every day by the solicitors, and the high man is to get a substantial prize at the end of each month. At this writing Martin Harra leads, with H. A. Fuld a close second, and Dolan and Kronacher crowding them both.

SELIG CHANGES RELEASE

William N. Selig says he will not release his new five-reel Western drama, "The Country That God Forgot," through V. L. S. E. The original release date, Aug. 21, has also been changed. Complete announcement for release plans for this drama will be later announced. The Country That God Forgot features Tom Santschi, George W. Fawcett, Mary Charleson and other stars.

VERSATILE MISS KEENE

When Mattie Keene goes into vaudeville, she acts only in sketches written and presented by Ella Wheeler Wilcox. Miss Keene is now playing character roles in Metro-Rolma comedies. She appears in "Ducks is Ducks," with Max Pigman and Lolita Robertson, is a policewoman in "The Future Man" with Ralph Herz, and an Irish chambermaid in Mr. Herz's one-reel photoplay, "A Matinee Idol." The Ella Wheeler Wilcox sketches in which Miss Keene has collaborated and starred include "Her First Divorce Case," "Bamboozled," "The Mother," and "Wife or Country."

W. A. BRADY TALKS

Comes Out with Strong Argument in Favor of Regular Programme

William A. Brady, director general of the World Film Corporation enunciated some interesting principles in a recent interview in which he said:

"It very soon struck me upon entering the motion picture field that 'preparedness' as a watchword would be even more useful here than anywhere else in business life and I have proceeded consistently along this line. The result up to the present moment is that we have fifteen pictures finished, edited and ready for the screen. It would be a simple matter for us to release all these tomorrow if we were so disposed or such an act fitted in with our plan of business."

"The list of completed plays include 'The Hall Rider,' with House Peters starred and Ethel Clayton featured; Marie Dressler in 'Tillie's Night Out'; Lew Fields in 'The Man Who Stood Still'; Alice Brady in 'The Gilded Cage' and 'A Woman Alone'; Robert Warwick in 'Friday the 13th'; Ethel Clayton in 'Should She Have Told'; House Peters and Gail Kane in 'The Velvet Paw'; Frances Nelson and Arthur Ashley in 'The Revolt'; Gail Kane in 'The Scarlet Oath'; Robert Warwick and Gail Kane in 'The Heart of a Hero' (in the stage version of which, written by the late Clyde Fitch, and called 'Nathan Hale,' the star part was acted by N. C. Goodwin); Ethel Clayton and Holbrook Blinn in 'Husband and Wife'; Frances Nelson and E. K. Lincoln in 'The Almighty Dollar,' and one other."

Mr. Brady was asked recently whether or not "Friday the Thirteenth," would not be put out as a special feature and released separate from the World Film Programme. He was emphatic in his denial saying, "Every picture produced by World Film will have its place on the World Film Programme. I am unalterably opposed to doing business under any other system."

"What do you imagine would happen if the World, General, Mutual and other companies were to abandon the programme system and adopt the catch-as-catch-can method?"

"In my own instance it would be ENTIRELY POSSIBLE TO GO OUT ON A WILDCAT CAMPAIGN AND GET ALL THE MONEY IN A MONTH OR SO, ANY OLD WAY, BUT THAT IS NOT MY MARKER OF DOING BUSINESS."

"I want the confidence of the small town exhibitor as well as the man who runs the biggest theater in the country. I want him to know that if he is due to get a World Film release next Wednesday, or six months from next Wednesday, it will be there and will represent the very best effort that is in us. I am quite satisfied, and the company is quite satisfied to take the profits as they come, year in and year out, on a fair basis of charge, without following any get-rich-quick scheme that must inevitably increase the exhibitors' expense two, three or even four times over."

"Put this down as a certainty: The World Film Corporation will never weaken its programme by issuing special releases. And when you have put it down, go and bet on it."

RIALTO STAR BILL

One of those well balanced bills, in which screen drama, comedy, educational films, and current events in motion pictures are supported and pervaded by a continuous flow of the better sort of music has been put together at the Rialto this week. Managing Director Samuel L. Rothapfel has selected Bessie Barriscale and Charles Ray in "Plain Jane" as his feature picture and supplemented its charm by one of the characteristic orchestral accompaniments of which he was the originator. The educational film, taken specially for the Rialto by Robert C. Bruce, shows a trip up the War Creek Trail to the ancient battlefield of the Skagit Indians in Northern Washington. Scenically and photographically these views would be hard to surpass.

The musical feature of the bill will be the first appearance in this country of Vincente Ballester, the noted Spanish baritone.

STARS IN SHORT REELS

General Film Offers List of Unusual Attractions for Early September Programme

General Film company's programme for the week September 4 to 9 inclusive, lives up in every way to the company's policy of offering distinguished stars in short length pictures.

The first to be screened Monday will be a Selig three-part drama, "His Brother's Keeper," featuring Eugenie Bessner, Fritz Brunette, Leo Pierson, Edward Piel and Harry Lonsdale. This will be followed by a Vitagraph one-reel comedy with Mary Anderson in the title role, "It's a Bear." Selig-Tribune displaying pictorially all the big events of the world will follow. Then will come a Mary Pickford picture, "Joia's Promise," a Biograph release in which Alfred Paget also is featured. "The Pacific," an Essanay two-part comedy will start the programme the following day, giving motion picture theater patrons an opportunity of seeing what Harry Duninson and Camille D'Arcy can do in the silent drama. "Ham the Fortune Teller," of the Ham and Budd series in which Ethel Tetre figures prominently will then be shown. The first picture Wednesday will be Essanay's Canine Noos Pictorial and a scenic feature. This will be followed by a Vim comedy, "The Chalk Line," with Harry Myers and Rosemary Theby in the titular roles. Then will come the fifth episode of "The Girl from Frisco," a Kalem serial under the title of "The Ore Plunderers." In this episode Marin Sais and True Boardman have many opportunities to display their abilities. Biograph will then present a three-part drama release, "Man's Enemy," featuring Lillian Gish and William Jefferson. Thursday will be devoted to Selig-Tribune and a Vim comedy, "Sidelacked," featuring Plump and Hunt. Friday will be a big day in the week's output, the first picture being a three-part Knickerbocker Star feature drama with Virginia Norden in the titular role, "A Deluded Wife." Next will be seen a Kalem one-reel comedy in which Ivy Close, the famous English beauty, will be the chief fun maker, "A Villainous Villain," with Hughie Mack and all his avoirdupois is starred. The day's programme ends with the Vim comedy of the Pokes and Jabbs series, "A Bag of Trouble." Bryant Washburn and Marguerite Clayton, two of Essanay's noted stars are featured in the first picture to be shown Saturday, a three-reel drama, "A Million for a Baby." This will be followed by "Abilene on the Rails," an episode of the Hazards of Helen series, a Kalem production starring Helen Gibson. The week will be brought to a conclusion with a Selig Tom Mix one-reel comedy, "Taming Grouchy Bill."

General Film company's information department calls attention to the fact that in the week's programme thirty noted stars are offered.

PARAMOUNT NEWS NOTES

Leslie Elton, the well known cartoonist, who has contributed to the Philadelphia Record, Public Ledger, Motion Picture Magazine, Photoplay Journal and the St. Louis Globe-Democrat, has joined the forces at the Bray studio, and will contribute his comedy to the Paramount-Bray Animated Cartoons, the weekly animated cartoon released by the Paramount Pictures Corporation and produced at the Bray Studios, Inc. The enlargement of the staff of cartoonists at the Bray Studios will enable the producers to give a greater variety of subjects. The Bray Studios contribute to the motion picture cartoons, the well known characters "Colonel Heeza Liar," by J. R. Bray; "Bobby Bumps," by Earl Hurd; "In Lunyland," by Leighton Budd; "Haddam Bad," by L. M. Glackens; "The Wild and Woolly West," by A. D. Reed; "Farmer Al Falfa," by Paul Terry; "Percy," by H. C. Greening, and "The Adventures of the Police Dog," by C. T. Anderson. Mr. Elton will work on a variety of subjects.

Mrs. J. M. Heffner has now assumed the management of affairs at the Bijou Theater, Mason City, Ia., while Captain Heffner, of Company B, Second Regiment, I. N. G., is somewhere on the Mexican border.

Mrs. Rose Cornelius, who has recently lost her husband, is now directing the affairs of the Cornelius Amusement company, which owns several theaters in St. Louis. These theaters are the Royal, Lyric, and Lyric Skydome, and are all Paramount houses.

Another lady who takes great interest in the exhibition of motion pictures and is ably assisting her husband in conducting the affairs of the theater is Mrs. Fred Savage, Hutchinson, Kansas. Their theater is the DeLuxe and is also the home of Paramount.

Mrs. Ida Walden owns and manages the Wonderland Theater, Hastings, Neb. She is regarded as one of the progressive exhibitors of Nebraska and takes an active interest in all affairs pertaining to the films. Exhibitors in the vicinity of Philadelphia are becoming very much concerned about infantile paralysis, and fear there will be a ban put on the theaters as regards the admission of children. Two towns in Jersey have already put the ban on the picture shows, but except for this scare, business has been reported by Paramount exhibitors to be far better than it was last year at the same time.

Paramount pictures, through the efforts of Oscar A. Morgan, publicity manager of the Famous Players exchange, distributing Paramount pictures in Eastern Pennsylvania, New Jersey, Delaware and Maryland, will be shown to the soldiers who are in camp at Mac Allen, Texas, many of whom are of the Seventh Regiment, N. Y. N. G.

SELIG MAKES STATEMENT

When Something Definite Materializes Announcement Will Be Made

CHICAGO, ILL. (Special).—"When there is any news interesting to the pictureplay public or to the trade the same will be authoritatively announced," stated William N. Selig, president of the Selig Polyscope Company, to-day. "I would say that the many rumors that seem to emanate from New York concerning the plans of the Selig Company are for the most part unfounded," continued Mr. Selig. "Speaking for the Selig Company I would state that we have completed no 'organization,' entered no 'amalgamation' despite the many and varied rumors to the contrary. It is true that I am considering plans beneficial to the Selig Company and to the pictureplay public. These will be announced correctly and in detail in due time."

"It is true that 'The Country That God Forgot,' the five-reel Western drama, will not be released through V. L. S. E., nor will the original date, Aug. 21, be observed. This photoplay is, in my opinion, an unusually excellent one and a drama that will long be remembered. In many respects it is a worthy successor to 'The Spoilers,' although a picture of entirely different atmosphere. The correct date and the method of releasing this picture will be announced at the present time." "The Country That God Forgot," gives Tom Santschi many opportunities for clever character delineation and he is ably supported by Mary Charleson and George Fawcett. I hope to have some definite announcements to make concerning release plans for 'The Crisis' soon. This wonderful picture, the best I think I have ever made, will speak for itself."

IVAN FEATURES FOR OHIO

The Ohio Feature Film company has obtained the rights to the distribution of Ivan films for the states of Ohio and Kentucky. The first picture to be released under this new arrangement will be "The Padded Flower." This will be followed by "Her Husband's Wife," "The City of Illusions," and "The Immortal Flame."

LOS ANGELES (Special).—There was general rejoicing at Universal City last week upon the arrival of President Carl Laemmle and Vice-President and General Manager H. O. Davis. Mr. Laemmle was surprised and pleased at the growth of the film city since his last visit to it in December, and Mr. Davis experienced the same emotion at the progressive changes made at the city during his seven weeks in New York.

Out Universal City Way

Director Wallace Beery, leaving for Catalina with his company next week, besought the loan of a lariat from Superintendent Wallace Kerrigan, "to lasso some flying fish with," was Mr. Beery's explanation.

Publicity Manager M. G. Jonas did escort duty for Mrs. D. H. Roberts, wife of the publisher of the San Francisco *Examiner*, who was accompanied by A. T. Morton, the *Examiner's* city editor, on a visit last week to Universal City.

Dorothy Phelps, back from Big Bear Valley, and the lead in the feature, "The Place of the Winds," is at last able to enjoy the occupancy of her new home in Hollywood.

William Beaudine is directing the Universal Joker Company in the one-reel comedy, "From Soup to Surgery."

Ernest Shields is coming lead in a series of one reels. "He Meant Well" is now in the making under P. C. Hartigan's direction.

Douglas Gerrard was host at a birthday dinner recently, at which, among the guests, were Sir Herbert Beerbohm Tree, Iris Tree, Fannie Ward, Charles Chaplin, De Wolf Hopper, Henry Christeen Warnack, dramatic editor of the Los Angeles *Times*; Oathman Stevens, dramatic editor of the Los Angeles *Examiner*; Elsie Jane Wilson, Mrs. Hopper, Mrs. Stevens, Mrs. Warnack, Jack Dean, and Rupert Julian.

Hymen Sims has been given charge of the property rooms at Universal City by H. O. Davis. Mr. Sims was formerly a valuable member of the production staff.

Director Lloyd Carlton, Dorothy Davenport, and the remainder of the Carlton Company are again at Universal City after a several days' trip to San Francisco, during which scenes for "The Road of Destiny" feature were made in mid-ocean.

William Parker is author of "The Beach Combers," being produced by George Cochran.

Kerrigan Back From the Redwoods

J. Warren Kerrigan and Director Jack Conway have returned from the redwood forests, where they took scenes for a five-reel feature, "The Measure of a Man."

Marcel Moore is directing Robert A. Dillon in the Pat Rooney comedy, "Pat Turns Detective."

Bess Meredith, a valuable member of Scenario Chief Eugene B. Lewis' staff, has gone to Alaska by way of a month's vacation.

Ella Hall will play the lead in a five-reel feature "Pawns," an original story by Fred Myton, a Universal staff writer.

Allan Holubar is directing a two-reel drama written by himself and with Flora Parker De Haven and Charles Cummings in the leading roles.

Cleo Madison is a feature lead in "The Crystal," which has Frances McDonald, William Dyer, Howard Crampton and Wedgwood Nowell as support.

Peggy Coudray is being featured in the one-reel drama, "Betty and the Lonely Man," under Fred Kelsey's direction.

William V. Mong is filming "The Gates of Eternity," a three-reel drama in which he himself is taking lead, with Nellie Allen playing opposite.

Irene Hunt is a featured lead in Director Walter Morton's two-reel picture, "The House Across the Way." Thomas Jefferson plays opposite Miss Hunt.

Edith Roberts has Director Millard K. Wilson as her leading man in the one-reel picture, "The Whelp."

Herbert Rawlinson, with Agnes Vernon opposite, is a featured lead in the two-reel drama, "Madison Square 4400."

Ruth Stonehouse is being featured by Director Raymond Wells in the five-reel drama, "Kinkaid, Gambler."

Vola Smith has the leading role in the three-reel drama, "The Regeneration of John Grey," with Franklin Farnum as her leading man.

J. Warren Kerrigan has picked out a spot in San Gabriel Canyon for a mountain home. What decided Mr. Kerrigan was the fact that a trout stream runs through the chosen piece of property.

Director Lynn Reynolds, his leading woman, Myrtle Gonzales, and the remainder of his company, have gone via auto to the redwood district near Fresno to produce "The End of the Rainbow," a feature picture written by Mr. Reynolds.

Gretchen Lederer has the leading role in the three-reel drama, "The Ex-Convict," directed by A. W. Rice, assisted by Albert Russell. Bessie Buslow, Universal City's boy-actor, gives a splendid performance. It is said, in this picture.

Maudie George and Lee Hill are the leads in Director Donald Macdonald's picture, "Love Is Blind."

Marguerite Whistler does a decidedly humorous characterization, it is said, in Director Wallace Beery's "It's All Wrong, Cupid," a Carter De Haven picture.

Eddie Lyons and Lee Moran have begun work on a comedy, entitled "His Own Nemesis."

"Big" Ed Sedgwick and Belle Bennett play the leads in a one-reel comedy, "Bared by a Bear."

Samuel Goldfish is scheduled to remain for another week.

William De Mille, by working his company twenty-two hours continuously in film-

ing "Anton the Terrible," qualified for the title, "William the Terrible." Theodore Roberts and Anita King have the leads in this feature.

Six Oriental dancing girls, Ruth St. Denis's pupils, took part in a Lou Tellegen feature last week.

With the Laskyttes

Laura Marie Trainor arrived at the Lasky studio last week after her long horseback ride from Missoula, Mont. After watching the William De Mille Company on the last lap of its twenty-two-hour stage, Miss Trainor decided that the photoplay profession was not for her, so eagerly began her return trip home.

Fannie Ward will play a role of a sixteen-year-old girl in her next picture, which is as yet unnamed.

To opposite, as it were, the rough though mainly sports of boxing, fencing, jiu-jitsu, and so forth, which are popular pastimes on the Lasky lot, a Poets' Corner has been established. Publicity rumor has it that the Corner already boasts of several members. The first meeting was held last week, at which George DuBois Procter did recite an original poem, entitled "The Academic Days," same referring to the fact of California's sun upon filming. The Chautauqua salute on the part of all present rewarded Mr. Procter for his effort. The works of Robert Browning and—my word—Robert Chambers are to form subjects of the Corner's activities at its next meeting.

At the Keystone Studio

Arrangements are under way for the early departure to Bear Lake of several companies.

Mrs. William K. Vanderbilt and a party of friends, including Iris Tree, witnessed the intricate making of a Keystone last week at the studio, and, as a result, Grace Wilcox, Triangle special writer, "put over" on the front page of the Los Angeles *Tribune* a story regarding the studio's distinguished visitors.

One Albert Glassmire, of the scenario department, wishes enquiring New York friends to know that he is progressing nicely. No, he has not been ill, but he is the man responsible for a number of the recent "gags" perpetrated upon unsuspecting and unsuspecting Keystoneers.

Clarence J. Stout, Hampton Del Ruther, and Harry L. Kerr, are the trio responsible for the smooth running of things Keystoneesque during Mack Sennett's several weeks' stay in the East.

Where Fine Art Pictures are Made

Mildred Harris, whose name and work is already well known to the screen public, has just signed a stock contract at the studio.

Winnifred Westover and Pauline Starke are also new stock members.

Anita Loos is the author of the Mae Marsh-Bobby Harron picture, "A Little Liar," directed by Lloyd Ingram. Mr. Ingram, by the way, has left for New York to work in the Fine Arts Studio there.

William Christy Cabanne has just completed the Lillian Gish picture, "Diana of the Follies." "It is a relief from the stereotyped film play," is its voucher by the studio.

Wilfred Lucas is featured in the Triangle drama, "Rummy," which tells a story of newspaper life. Paul Powell is directing this feature.

Ralph Lewis, one of the most distinguished of the screen's real people, is appearing under the direction of C. M. and S. A. Franklin in "The Defenders," which picture has Bessie Love as its star.

Frank Bennett, A. D. Sears, and Albert Lee afford excellent support. The Fine Arts children also have a telling part in this picture, which was written by Bernard McCombille.

Lucille Youngie, in playing the adventures in the Sir Herbert Beerbohm Tree picture, a pastoral picture entitled "The Old Folks at Home," scores her forty-first success on the screen in this type of lead. It is said, Chester Withey is distinguishing himself in the direction of the Sir Herbert Beerbohm Tree feature.

Tully Marshall is doing what he claims is one of his best-yet characterizations. It is in a two-reel Triangle comedy with Tod Browning as director.

Eddie Dillon is directing Fay Tincher in her seventh Triangle comedy, which has been written by Anita Loos.

At Culver City and Inverville Studios

The two Williams, William Desmond and William S. Hart, will be seen together in a new feature almost ready for release. Their present individual activities consist of Mr. Hart's being featured in a big picture of the grim North, entitled "The Dawn Maker," while William Desmond is working in a Charles Giblyn-directed feature, a mountain story.

Charles Gunn, noted for real dramatic work and his several years of success in this line on the stage, is a new Ince leading man. His introduction to the Triangle programme will be in support of Clara Williams in a C. Gardner Sullivan story directed by Reginald Barker.

Dorothy Dalton, it is said, resurrected a costly black evening gown, in the possession of her great grandmother, as part of her

PACIFIC COAST NEWS

By MABEL CONDON.

vampire wardrobe in Monte M. Katterjohn's new feature story, in which Enid Markey and Howard Hickman also have leading roles. Also, it is said, that Director Raymond B. West does escort duty for the precious gown each evening, taking it with him for safe keeping to his home.

George Fisher presented John Powell Lenox, Chicago art connoisseur, with an oil painting of Mr. Fisher as the Christus. This in response to Mr. Lenox's written tribute to the young actor for his work in "Civilization." Mr. Lenox returned thanks, and the information that upon his death his entire collection of paintings will go to the New York Public Library, hence will Mr. Fisher become even more famous some day.

Ince Way is the name officially approved, and which has been given to the road which forms the eastern boundary of the Triangle-Ince Culver City studios.

Bessie Barriscale is doing a series of characterizations in semi-comedy parts. Already she has been a slavey, an Irish girl, and now a mountain girl.

With the Horsley Players

George Ovey's newest comedy, "Jerry and the Blackhanders," directed by Milton H. Farney, is said to be particularly funny. Claire Alexander plays opposite him, and capable support is offered by Janet Sully, George George, and others.

The exact duplication of a Los Angeles cafe, comprising the professional entertainers and two hundred other persons, is a feature of Crane Wilbur's next picture.

Alva D. Blake has the lead in a new two-reel Centaur picture written for him by L. C. M. Callaghan. A. J. Neils is the director.

Crane Wilbur's sympathy, report has it, led him to purchase the liberty of fifteen dogs at the Los Angeles Dog Pound, said dogs being promptly fed and filmed.

At the Rolin Studio

There is a possibility of Manager Dwight Whiting's taking one of his companies on an extended water trip, during which picture making would be a daily occupation.

The studio's new hill-top site is ready for occupancy, and Bebe Daniels' lonesome look, Fatty Lambton and others of the Rolin Company may be seen daily in the process of moving favorite articles from the old to the new studio.

Director General Hal Roach has gone to New York on company business. Meanwhile, Manager Dwight Whiting is experiencing the joys and trepidations of the directorial office.

Margaret Nichols, late of the Balboa Company and formerly of the American at Santa Barbara, is a new leading woman at this studio. She is working opposite Mr. Lambton.

General Notes

Word comes from the Signal Company at Camp 20 in the heart of the Californian woods that the first Helen Holmes picture, "Laws of the Lumber Lands," is almost completed. The company has struck a picturesque camp amid the Redwoods and plans to remain at least three months. J. P. McGowan is directing activities.

"Daddy Woods," who had been cast for an important role in the Signal Company's first picture, is seriously ill at his home in Los Angeles, and G. H. Wischusen will appear in Mr. Woods's place.

Gypsy Abbott, of Vogue Films, does a swimming and roller skating specialty in a Vogue picture now ready for release.

Myrtle Stedman, of Morocco fame, sang to a congregation of 3,000 people at the Trinity Auditorium a week ago.

Allan Hale and Gretchen Hartman have arrived at the Fox studio and take the leads in Director Richard Stanton's picture, which has a Mexican location.

William Russell finished the direction and lead last week of the fifth William Russell production, "The Love Hermit." He spent several days in Los Angeles selecting the wardrobe for the sequel to "The Diamond from the Sky," work on which has already begun under Ed Solomon's direction.

Richard Bennett's feature in eight reels, entitled "The Law Makers," is being produced under George Sargent's direction.

In the York-Metro picture, "Mr. 44," Harold Lockwood appears in tennis scenes with Mr. Heard, a one-time tennis star. Away from the studio, tennis between Mr. Lockwood and Mr. Heard, however, is common.

A private show of the Vitagraph feature, "Through the Wall," was given recently. It reflects credit upon Director Rollin S. Sturgeon, his principals, George Holt, William Duncan, Nell Shipman, Webster Campbell, and Corinne Griffiths.

In the William D. Taylor directed Morocco feature, Alfred Vashburgh is Miss Martin's leading man.

"The Inherited Passions" feature, directed by Gilbert P. Hamilton, of the Century Company, of Montana, instances excellent work on the part of Dot Farley, leading woman; little Doris Baker, and others of the cast.

Bertram Grashy, of the Universal "Liberty" serial, is building an eight-roomed bungalow in Hollywood. He has developed a penchant for displaying blue prints to all his friends.

Winifred Greenwood is playing the lead in the five-reel feature, "Her Honor,"



VALKYRIEN IN CLASSIC POSE.

In "Hidden Valley," a Pathe Gold Rooster play, shortly to be released, Valkyrien has been featured by the Thanhouser company. The picture was made last Spring in Florida, and gives full scope to the histrionic ability of this young Danish girl, who possesses beauty, intelligence, grace and versatile acting ability.

Valkyrien rehearsed the measures of her dance in "Hidden Valley" under the baton of Baron De Witz, for five weeks at sunrise on the beach near Coquina, Florida. The dance has many fascinating classic measures in which this young woman is shown at her best.

Valkyrien recently was starred by the Fox Film company in a picture soon to be released, and is now considering several offers for classic allegorical photoplays that have come to her through success in this difficult line of work, where her beautiful face and figure find excellent opportunity.

directed by Ed Solomon at the American studios. Ed Coxen plays opposite Miss Greenwood.

Ashton Dearholt has just finished a picture with William Russell, in which he plays the important role of Mr. Russell's younger brother. Mr. Dearholt is cast in the new Richard Bennett feature.

Bessie Zeidman with York-Metro

Bessie Zeidman is leaving the publicity desk at the Fine Arts Studio for that at the York-Metro Company, F. J. Balzof's Studio. Bessie has been associated with David W. Griffith for the past two years and takes up his new quarters to the regret of the Fine Arts people, but also with their hearty well-wishes. No more popular young man claims the film industry as his home than Bessie, popularly known from past connections as "Bessie of Lubin Vill."

President H. M. Horkheimer, of the Balboa Company, has issued to the press a letter of thanks for courtesy extended during the past year to his picturesque studio and active workers at Long Beach.

Clifford Howard, author of many books and of feature pictures, among them being "Purity," now occupies the editor-of-films desk at the American Studio at Santa Barbara. George Wright has assumed his position as Publicity Chief of the West Coast Studio after several successful months as Scenario Editor at the American Studio.

Reggie Morris, light comedian at the Keystone Studio, was married last week to May Repetto, heiress and acquaintance of three weeks. The bride is a daughter of Henry Repetto of St. Louis, a wealthy tobacco merchant. Robbie Vernon, also of the Keystone Studio, introduced Mr. Morris to Miss Repetto at Catalina, and the marriage followed. The bride's mother gave the young couple a dinner at the Ship Cafe and the guest list included some of the biggest names in the Los Angeles film colony. Mr. Vernon and his fiancée, Miss N. G. Repetto, were attendants at the informal marriage ceremony.

Mack Sennett's Keystone Studio in September 9th issue will be the next in our Coast Studio series. Mabel Condon is now busy at this studio. How Sennett comedies are made will be good reading. Order from your newsdealer.

HORSLEY CLOSES SHOP

Employees Dismissed and Studio Closed—Reorganized Reorganization in October

LOS ANGELES (Special).—The David Horsley studio has closed its doors and all of the people have been dismissed with the exception of a few members of the Crane Wilbur company, who will leave as soon as they finish work on their present offering, the last picture which will be released on the Mutual Programme. As soon as this picture is completed the studio door will be locked and all work will cease.

David Horsley, in a statement which he issued when the actors and actresses were told that there would be no more pay envelopes, denied that the shutting down of the plant was due to monetary embarrassment, but says the studio was closed because of a desire to accomplish a reorganization, and for the building of a foundation for the production of better pictures in the future. He stated further that the studio would be opened on the fifth of October.

"BATTLE CRY" AT CHETEK

What is considered evidence that the idea of preparedness has permeated the Middle West even to the smallest towns has been given added strength by the sentiments of Manager I. R. Gavin, Grand Theater, Chetek, Wis., who recently played "The Battle Cry of Peace" to capacity houses. With only a population of 730 people, he was very dubious at first to the results, but being advised of the film's great success in small towns by aggressive advertising campaigns appealing to the patriotic motives of his patrons, he agreed to show the picture.

BERNARD MAKES M. P. DEBUT

Harney Bernard, the well known Hebrew comedian, who made such a hit in the stage production of Potash and Perlmutter, will make his motion picture debut in the latest Vitaphone Blue Ribbon feature, "Phantom Fortunes." The story was written by Samuel Tauber, who has been associated with Bernard for some time, and who is familiar with all his peculiar fun making mannerisms. The supporting cast will include James Morrison, Adele DeGarde, Mary Maurice, Edward Elkas, Lester Bernard, and Mrs. Moscovitz.

VINCENT ASTOR GIVES M. P. SHOW

On August 19, one of the busiest days in the Newport society season, over 600 devotees of society forsook the polo match for the Newport cup, the finals in the tennis match and other events of importance in order to see the Triangle production, "Our American Boys in the European War," at the palatial home of Mr. and Mrs. Vincent Astor.

SEPTEMBER 2 FOR "INTOLERANCE"

D. W. Griffith arrived in New York last week with the final touches of his latest spectacle, "Intolerance," which will have its initial showing at the Liberty Theater on Tuesday night, September 2. He will have entire charge of this preliminary showing and will remain in the East until some time after the opening. His latest picture is the largest work that he has ever undertaken and he has followed broader lines than in any of his past achievements.

NEXT EXHIBITORS' BALL

An official announcement comes from the Motion Picture Exhibitors' League of New York stating that the next ball of the league will be held at Madison Square Garden on Thanksgiving Eve. The following have been appointed a committee of three to make the necessary arrangements: I. N. Hartstall, L. Blumenthal, and W. Hilkemeier.

SEAY BACK IN TOWN

Charles M. Seay was recently called to his home, Rome, Ga., by the illness and death of his father. The latter, who had suffered a paralytic stroke, died shortly after his son's arrival. Mr. Seay has just returned to New York.

HAVENS AT STANDARD

Harry Havens is managing the seven-reel production of the sensational Japanese drama, "Chushingura," now being shown at the Standard Theater, Ninetieth Street and Broadway. The picture is owned by Jose Linde.

The September 9th issue of THE MIRROR will be devoted to the Mack Sennett Keystone Studios. Mabel Condon is hard at work collating the material. Order your copy ahead from your newsdealer. This is the fifth of the Coast Studio Series.



GERTRUDE GLOVER AND EDWARD ARNOLD IN ESSANAY'S "THE HIGHER DESTINY."

FAMOUS PLAYERS' ANNIVERSARY

September Marks the Third Birthday of the Continuous Feature Programme—Adolph Zukor Tells of the Future

September of this year will mark the third anniversary of the Famous Players Film company and the definite establishment of a programme of modern picture features. The Famous Players was the first organization to devote itself exclusively to the production of feature pictures as well as the first to put out a definite programme of pictures adapted from celebrated stage successes with leading stage actors and actresses in the stellar roles. The company also claims the credit for forming the nucleus of the Paramount Picture Corporation, the concern through which its product is distributed in conjunction with the Lasky-Morocco and Pallas productions. The present Paramount organization is based upon the original Famous Players exchanges which were established to distribute the product of that concern.

With the decision to expand that method of distribution and to enlarge the programme to 104 productions a year a meeting of these various exchange heads was called in New York in July, 1913, with a view to determining upon a mutually satisfactory basis of operation. Out of this meeting there grew the Paramount system which is today the distribution medium of the Famous Players, Lasky, Morocco, and Pallas pictures in the United States. The production of the first two concerns are released through the rest of the world by joint arrangement which has been maintained for the past two years, and which is still further strengthened by the recently formed Famous Players-Lasky Corporation, by which these two concerns were united.

One of the earliest and biggest effects upon the trade directly traceable to the inauguration of the feature programme was the erection of new theaters and the conversion of old legitimate houses to the presentation of feature photoplays. When it was realized that large theaters could be built with the certainty given by the programme of being open week in and week out throughout the entire year, the interest of exhibitors and the devotion of capital to the project naturally resulted. Thus many of the most prominent photoplay theaters in existence today were literally built upon the feature programme.

The launching of its programme in 1913 by the Famous Players company was preceded by the presentation of great stars on the screen, the first of these being Sarah Bernhardt, who starred in "Queen Elizabeth." Mme. Bernhardt was followed by James K. Hackett. The first of the productions on the actual programme was Mrs. Fiske in "Tess of the D'Urbervilles." On September 10 Mary Pickford, fresh from her triumph on the stage in "A Good Little Devil," was first presented in a five-reel feature by the Famous Players when she appeared in "In the Bishop's Carriage." She later starred in an adaptation of "A Good Little Devil" in the opening scenes of which appeared David Belasco, under whose direction she had been starred on the stage.

In January, 1914, there was introduced to the photoplay another star who was destined to gain great popularity, in John Barrymore, who first appeared in "An American Citizen." The next of the company's permanent stars to be introduced was Marguerite Clark who captured the motion picture public over night by her delightful performance in "Wildflower," in which she appeared October 15, 1914. Three months later another luminary flashed upon the screen who has since won great favor, when Marie Doro was introduced in "The Morals of Marcus" in January. April saw the introduction on the programme of Hazel Dawn in an adaptation of "Nobe" after her previous appearance in "One of Our Girls," which she followed by several successful productions.

Meanwhile Pauline Frederick, her great success in "Innocence" and "Joseph and His Brethren" still in the minds of the public, had been sent abroad to England, France and Italy for the purpose of adapting Hall Caine's celebrated novel and play, "The Eternal City." This exceptional spectacular production opened at the Astor Theater in April and immediately won Miss Frederick recognition as the foremost dramatic actress on the screen.

With these great artists as a nucleus, the Famous Players contributed a series of notable productions to the Paramount Programme, introducing various well known stars to the screen from time to time. Then in June of the current year another permanent acquisition was made in the person of Ann Pennington, of "Ziegfeld's Follies" fame who scored a great success in "Susie Snowflake." Now there is scheduled for appearance shortly the internationally celebrated dancing pair, Maurice and Florence Walton, who are to star in "The Quest of Life," an adaptation of the English play, "Ellen Young."

In all, the Famous Players company has introduced upon the screen over thirty well known stage favorites during the course of its four years of existence and has produced 135 feature photoplays, a record that is unapproached by any other producing concern in the business. Concerning these achievements Adolph Zukor, the guiding spirit of the company, is very modest. After giving due credit to his associates for the progress thus far made by the organization, Mr. Zukor says:

"While it is true that we have, in a measure, scored a success, still that record of achievement during the last four years is only of interest insofar as it sets a mark which must be surpassed during the future. In a business that is growing and changing as rapidly as this, it scarcely behooves me to give much thought to the past, except as it indicated the probable course of the future."

"If the motion picture is to hold the position which it now occupies in the realm of public amusement, it seems inevitable to me that all branches of the business, production, distribution and exhibition, must be improved. Perhaps the most serious question today is that which pertains to the method by which the exhibitor can get the most out of every picture which comes to his house. In other words, showmanship must be cultivated by those who possess it only in minute degree. It is a distinct art in itself, but the rudiments of the game can be taught to anyone and I am glad to say that steps have already been taken towards showing exhibitors of our pictures the best way of 'selling' not only the individual pictures but the theaters themselves to the public."

"When you consider that men of every walk of life have gone into the motion picture business and that even the veterans of the industry are only its first generation, so to speak, there is small wonder that a great many loose ends should develop in every branch. Especially is this true of the exhibitors, many of whom are men who jumped directly from commercial pursuits to the management of their own houses. It cannot be expected of them that they would readily learn the secrets of a very complicated and hazardous undertaking and it is only natural that they should have to be shown."

"When I make these observations I want it distinctly understood that I am not criticizing or condemning the exhibitor, but stating facts which I sincerely trust will be remedied. There is no suggestion of the lofty pedestal of achievement in my mental attitude, for I realize very keenly that many improvements must be made in the production of pictures as well as in their exhibi-

tion. Far from deprecating the exhibitor I am rejoicing at the fact that we are nearer together than we ever were before in the history of the industry and I am glad that there is every prospect of our being linked even closer together in the future."

"What I am hoping and striving for is the time when 100 per cent. of the value of a picture will be obtained from it in the theater and as we improve the quality of our pictures it will be inspiring to know that their increased value will be realized by the exhibitors."

STUDIO GOSSIP

KILBOURN GORDON, well known in theatrical and newspaper circles, is now handling publicity for the Frank Powell Productions, Inc. Mr. Gordon was for four years on the Washington Post and the Washington Herald. He left the latter to do the press work for Richard Bennett's production of "Damaged Goods," and the following season publicized and managed Arthur Byron and Edmund Breece in the Broadhurst play "To-day." Recently he has been associated in like capacity with Mr. David Bispham.

MABEL TALIAFERRO is deep-sea fishing during her sojourn on the Maine coast for the purpose of producing her new five-act Metro-Rolfe wonderplay, "The Light of Love." When not busy before the camera the tiny star puts on a tarpaulin and goes out in a fishing-smack to act as mascot for the native fishermen.

SYD CHAPLIN has left for Los Angeles to visit his brother Charles, the Mutual comedian. Syd's errand in the West is principally a matter of outing, and secondarily a matter of business, in that he is Charles's financial adviser. Charles is making important investments and has considerable sums invested in a wide range of securities, including Anglo-French bonds, commonly known as "war loans."

BESSIE BARRISCALL and CHARLES RAY have been selected for this week's feature picture at The Rialto, in "Plain Jane."

JOHNNY KELLETTE, assistant to Director John Adolph of the William Fox forces, takes a part in "Little Miss Happiness." Kellette is general handy man about the studios, and does everything from giving lessons in milking to grinding the camera, when the occasion demands tutelage in either direction. In the new Caprice film he has the role of an old farmer whose main duty is to pitch hay from a wagon to the ground.

MABEL NORMAND, the first of the female screen stars to have her own studio and organization, sent wires of congratulation recently to the two others who have more recently become heads of their own plants. They are Clara Kimball Young and Mary Pickford. These three screen players were intimately associated in the old Biograph days, when they all played for that company and featuring was not known, and they are still very close friends.

PAUL LAWRENCE, the publisher who acts for his own amusement in Metro productions, was born in Cleveland. His most recent picture is "The Upheaval," with Lionel Barrymore as star. Mr. Lawrence is a graduate of an Ohio university.

EDITH TALIAFERRO, who boasts of having fewer photographs made than any other leading actress, posed last week for fifty-four still pictures at the Frohman studio, where she is playing the leading role in "The Conquest of Canaan."

EARL SCHENCK, the motion picture and dramatic player, has written a series of articles on the use of the motion picture for educational purposes. His appearance in the title role of "The Americanization of Stefan Skoles," done under the supervision of the Bureau of Immigration, has made this an important subject. The picture shows the progress of an American citizen in the making.

RALPH DELMORE found artificial whiskers so hot, especially under the Cooper-Hewitts, that when he was cast by the Frohman Amusement Corporation for the role of Judge Pike in "The Conquest of Canaan," he allowed his whiskers to grow—and now they pass him on the street unnoticed.

HENRY B. WALTHALL, who just completed "The Sting of Victory," has returned from a brief fishing trip in Northern Wisconsin and is now at work with scenario writers preparing his next five-act feature.

PETERS PRAISES TRUTH

Florida Corporation Official Believes in Statements of Actual Facts in Advertising

Speaking of the results thus far obtained through the advertising announcements of the Florida Feature Film Company, Thos. J. Peters, who is personally supervising the production of all the company's five-reel features, says:

"During the two weeks that the pictures of our company have been offered to the trade, through the advertising columns of the trade papers, two things have been proved to my complete satisfaction. One is that there is a good market for business-producing and money-making features and the other is that truthful advertising pays. We have made it a hard and fast rule not to elaborate on any of our statements in our advertising, believing that buyers would more readily respond to announcements that had the clear ring of truth and sincerity. The Florida Feature Film company will continue to make plain and unadulterated statements of facts and if those statements make any appeal to the buyer,—if what we say we have is what he wants; we intend he shall come to know that he can buy on our given word. Such a reputation is worth thousands of dollars to any business concern and we are going to gain the confidence of the trade to the extent that our reputation will be a real asset."

"All the buyers who have called for screen examinations of 'The Human Orchid,' our first production, in response to our advertisements, were not disappointed by seeing a feature that did not live up to what we claimed for it and in consequence they are now more willing to take our word on future productions."

VITAGRAPH SUES FORD

The Vitagraph Company of America has begun suit against Henry Ford, the automobile manufacturer, in the Supreme Court to recover \$1,000,000 for alleged libel. It is alleged that Mr. Ford caused full page advertisements to be printed in newspapers throughout the United States, setting forth that "The Battle Cry of Peace" was inspired by munition manufacturers and backed by their capital. The summons in the case was served on Mr. Ford during his recent visit to this city. According to the latest advices from Detroit the automobile manufacturer and peace advocate is determined to spare no expense in defending his statements relative to the film.

William A. Ullman, an attorney, of 233 Broadway, is acting for J. Stuart Blackton, vice-president of the Vitagraph Company. Commodore Blackton said that he had sued Mr. Ford "because his false and malicious allegations have injured both my reputation and my business. I am bitterly opposed to his pacifist views," he added, "and think that his propaganda is working damage and injury to this country, but I do not print false statements and page advertisements stating that he is assuming his present spineless attitude for the purpose of increasing the sale of Ford cars. I wrote and produced 'The Battle Cry of Peace' to further the interests of practical preparedness. The accusation that the munitions interests are responsible for the picture is absolutely without foundation."

A SLEEPING BEAUTY

"The Saleslady's Dream," the latest fashion playlet of the International Film Service, Inc., is now being staged and will be shown for the first time on September 4. "The Saleslady's Dream" is by far the most pretentious fashion playlet yet produced by the International and introduced a number of surprising illusions.

HOLDING'S NEW JOB

Thomas Holding, who for the past year has been appearing in leading parts for Famous Players, has been engaged to co-star with Kathlyn Williams at the Morosco-Pallas studio for the Paramount Programme. Immediately after signing the agreement in New York, Mr. Holding left for the Los Angeles studios of his new associates. As a photoplayer, Mr. Holding has gained a large following in this country since his motion picture debut in "The Eternal City," a little over a year ago. As leading man for Pauline Frederick and Marie Doro he appeared in various Famous Players successes including "Sold," "The White Pearl," "Bella Donna," "Lydia Gilmore" and "The Moment Before."

LEAVE UNIVERSAL

Jane Gail and Matt Moore have left the Universal Company and are returning East, having finished their work as co-stars in the twelve-reel feature, "Twenty Thousand Leagues Under the Sea."

The fifth of the Coast Studio Series compiled by Mabel Condon, THE MIRROR'S popular Coast representative, will appear in the September 9th issue. Order a copy from your news-dealer. Mack Sennett's Keystone Studio will be covered.

PHOTOPLAY AUTHORS: REAL AND NEAR

(Continued from page 19)

as he entered? It might suggest something stronger than tea and put the poor curate in an embarrassing light. With the idea of the story you are going to tell firmly in your mind, it is a good thing to tell that story to yourself first by writing it out. You need not have literary ability to do this. Start at the beginning, describe generally the plot of the photodrama, and do so in such a way that anyone who picks it up would understand the play. One error to avoid is that of relying on your mind to fill in the gaps. Do not take it for granted that because you know what you are intending to relate that some one else will know also. Put it down on paper, all of it. If you were writing to a friend of some happening in your life, you would explain it to him as completely as possible. Do the same with the screen friends you hope to make through your finished script. Now, with the story written out, you have a scenario. That practically, is all a scenario is. It is an outline of the action. It is different from the completed script because it does not describe in detail the action of each scene. But it is the foundation upon which you will build your plot structure."

Mr. Ritchey's statements are worthy of close attention.

Use Common Sense

Mrs. Edmund Nash Morgan, well-known authoress of vaudeville sketches, motion picture plays, short stories, etc., writes: "I have followed your article in THE MIRROR with a great deal of interest, and I would like to have inserted on your page, over my signature, a protest against all this rot about the injustice of motion picture producers. These men have made a success of their business just as Rockefeller or any other great financier has, and they know, after much bitter experience, what the public wants. They are not infallible, but they are putting 'good money' into their productions, and they are not going to turn down good stories nor steal material if good material reaches them. Why not then accept rejection in a common sense manner, and believe that the producers know what they want and, as is my experience, pay well for really good stuff and take the privilege of rejecting what they consider inadequate to their needs. There are always cranks and kickers but, my dear sir, why publish their whines, why not give your faithful readers your words of assistance and ignore the whiners?" The advice is good, but many hold firmly to the belief that their plots are fished and it is the duty of the Department Editor to change this idea if possible.

Visualizing Scenes

Have you the talent of imagination? Can you see in your mind's eye when Horace Henry Hankins returns from the Mexican frontier and enters the little home? Can you see him enter, can you visualize what happens and set it down on paper so that others can see it? If you can do this, you can write motion picture plays. One must possess the "picture-eye," so-called, must be able to see what is imagined, and seeing the action set it down clearly. Fine words will not cover up lack of action, elegant descriptive writing will not hide the fact that your action is cloudy and meaningless. One must be able to imagine, to think logically and clearly. And one must have something to say, also.

Here and There

One authority says picture plays plots are not improving, and another asserts that many new ideas have been brought to the screen recently. One writer comes to bat with the assertion that prices for picture plays are advancing, while another demands better remuneration, stating that the situation is serious. The fact of the entire matter is that prices for motion picture ideas are better right now than ever before. But these better prices must be paid for better stories. The old stuff, the revamped idea, is no longer of value.

The Synopsis

And the argument for and against synopsis writing wages ever more fiercely. Just the same the film editors seem to desire

synopsis and to pay well for them, and so the synopsis writer should worry!

Stealing Plays

The boot is upon the other foot, so it seemeth. Now it is the scenario editor who is complaining that the writers are "swiping" the plots. It has long been the custom for certain writers to score the film manufacturers, claiming stories have been stolen. Of course, dependable film concerns could not afford to stoop to such a practice. But producers are complaining that certain authors are plagiarizing. One favorite practice seems to be to take the plot of an unusually excellent film shown three or four years ago and to revamp it and submit it as new and novel. One film company recently purchased a photoplay manuscript only to find after it was laid out for

production that they owned the story, even to the characters, and that it was produced by them with great success four years ago. Says a film editor of prominence: "A new ruling has been placed in effect in this office. We absolutely will not buy anything from outside sources unless we know the writer, either by his work or reputation. We have been stung several times."

FRANCIS NELSON and Arthur Ashley, who were last seen together in the big crook play, "What Happened at 22," will again be co-starred in a picture, this time in the famous Shubert Broadway success, "The Revolt."

HARRY BRAUMONT's next appearance on the screen will be in "His Little Wife," three-act Essanay drama.

TRIANGLE PLAYS

Frank Keenan in the Thoroughbred



Have you booked many pictures that hold the undivided attention of your patrons for a solid hour and a quarter—that thrill and entertain and receive the approbation of all?

"The Thoroughbred," one of the latest Triangle Pictures does this and more. Frank Keenan as the star will entertain your audience as they have never been entertained before. His troubles will be their troubles and his joy in the end will be their joy.



Released Sept. 10th

MATT MOORE

PRODUCER OF

"The Little Lady Across the Way," "His Little Story," "Her Invisible Husband," "Why Mrs. Kentworth Lied," "The Poet's Progress," "Too Many Brides," "Blind Man's Bluff," "Vanity Thy Name Is," "Putting One Over," "The River God," and many other Universal features.

—COMING—

Co-star with JANE GAIL in STUART PATON'S
12 Reel Production

"Twenty Thousand Leagues Under the Sea"

Address: 110 West 48th Street, New York

THE FEATURE FILMS OF THE WEEK IN REVIEW

Lou-Tellegen Runs the Gamut from Roue to Priest in "Victory of Conscience"—Louise Glaum a Fascinating Vampire in "The Wolf Woman"

"THE VICTORY OF CONSCIENCE"

A Five-Reel Drama Adapted from Alexandro de Jannelli's Story by Margaret Turnbull and Featuring Lou-Tellegen. Produced by Lasky Company Under Direction of Frank Reicher, for Release on Paramount Programme Aug. 28.

Louis, Count de Tavaness. Lou-Tellegen
Rosette Burgo. Cleo Ridgley
Prince Dimitri Karitsin. Elliott Dexter
A faithful servant. Thomas Delmar
Father Burgo. Laura Woods Cushing
Father Burgo. John McKennon

"The Victory of Conscience" provides Lou-Tellegen with an excellent melodramatic vehicle particularly well suited to that eminent actor's undisputed talents. It is melodrama of the most pronounced type and fortunately free from the crude absurdities that so frequently disfigure such features. The success of the production is to be attributed not only to the brilliant work of Lou-Tellegen and his co-star, Cleo Ridgley; but to the masterly directing of Frank Reicher. The latter has taken every advantage of a theme which contains a wealth of possibilities in its exploitation, and the result is a decided triumph for the Lasky studios.

As the plot runs, Louis, Count de Tavaness, and Prince Dimitri while on a motor tour halt at an inn, where they are entertained by the dancing of Rosette Burgo, the pretty daughter of the proprietor. Louis induces the girl to accompany them to Paris and they carry her away in the motor. Rosette soon discovers that Louis considers her merely as a light-of-love, and has no intention of marrying her. Remy, the faithful servant of the inn, follows the abductor, finds Louis and beats him into unconsciousness. The Count is taken to the home of a young priest, and under the influence of religion becomes converted from his evil ways and enters the priesthood. Later on Father Louis finds Rosette with Dimitri in an underworld cafe. The priest uses his good offices to persuade Rosette to abandon her companion and surroundings. Dimitri opposes him, and Rosette bids the two men "fight it out for God and my soul—or the devil and my body." In the fist combat which follows, Father Louis conquers Dimitri and takes the girl to a convent, where she realizes her great love for the man who has rescued her, determines to live a pure life and takes the veil. Father Louis has won the respect and love of the underworld inhabitants, among whom he labors, and when the great war begins he responds to his country's call to arms with a number of men of the Apache type. When the convent where Rosette—now Sister Rose Marie—is, bears the brunt of an attack by the enemy, Father Louis and his men try to defend it. Sister Rose Marie is mortally wounded and falls across the dead body of her former lover.

Lou-Tellegen's portrayal of Louis is a genuinely artistic performance. The latter's transition from roue to priest carries conviction, in spite of its suddenness, simply because the leading man's stage craft is so perfect as to make the conversion of the erring Count seem natural and effective. In like fashion does Cleo Ridgley create sympathy and interest for the hapless heroine by her clever acting. It is difficult to decide whether Rosette, the heedless but-terfly, or Sister Rose Marie, the better character study, but there is no doubt whatever that Miss Ridgley's presentation of the role ranks as her most notable achievement in the films up to date. Elliott Dexter scores a decisive hit in the role of the villainous Dimitri, and too much cannot be said in praise of the work of the supporting cast, which is remarkable for strength and general excellence.

The photography is of high grade, and the lighting effects and sets in every way worthy of this intensely interesting romance of love, battle, and self-sacrifice. Furthermore, the producers have had the courage to refuse to pander to the banal taste of those disciples of conventionalism—may their tribe decrease—who withhold approbation from every film that does not provide the traditional happy ending. The tragic finish is the only sane solution of the love problem in this instance, and so thoroughly does the picture maintain its powerful emotional appeal from the opening to the final scene that we venture to predict an enthusiastic reception for "The Victory of Conscience" from all discriminating exhibitors and patrons of the screen.

"THE HONORABLE FRIEND"

A Five-Part Original Drama by Elisabeth McAffey Featuring Sessue Hayakawa. Produced by Lasky Under the Direction of Edward LeSaint, for Release on the Paramount Programme.

Makino, young Japanese gardener. Sessue Hayakawa
Toki-ye, the picture-bride. Tsuru Aoki
Kayoshio, unscrupulous old curio dealer. G. Kimo
The "honorable friend" Raymond Hatton
Goto, his servant. M. Matsunato
Hana, Goto's daughter. Billy Elmer
Murphy, the policeman. Billy Elmer

The quaint Oriental touch in beautiful Occidental settings combined with a good story and excellent acting make "The Honorable Friend" a picture of exceptional merit. Sessue Hayakawa and his charming

little wife, Tsuru Aoki, are such an unusual couple that they alone are worth seeing, but in this picture their acting is as fine a bit as they have ever done. Tsuru Aoki is a most delightful little "picture-bride" who comes from the land of Cherry Blossoms to meet and wed her betrothed, a gardener in America. Sessue Hayakawa essays the latter role and he is a most chivalrous simple lover.

A certain slowness of action is noticeable at times, but this is amply atoned for by the romantic charm of an extremely picturesque love story. The best acting is displayed in the highly emotional scenes when the "honorable friend" makes known his true thoughts which result in his death. The supporting players also give remarkably clever performances, in fact it is the best supporting cast that we have seen for some time. Raymond Hatton is typically the unscrupulous Oriental, Kayoshio, and so repressed is his work that with his fine make-up it is hard to believe that he is not a genuine Japanese. G. Kimo is also impressive as the crafty father willing to kill the man who failed to marry his daughter.

The settings are admirable and throughout the picture the exteriors are noted for their beauty and the interiors for their simple effectiveness. The photographs and locations provide some of the finest exam-

ple of pictorial art ever produced by Lasky. The Japanese garden scenes are particularly beautiful.

The story is well directed, simple and appealing. It is a rare combination of Japanese customs and beliefs and American criminological methods. Makino, a Japanese gardener, through the kindness of his "honorable friend," Kayoshio, who loans him some money, is able to bring his picture-bride, Toki-ye, to America. He thinks that he has married her but Kayoshio makes him believe otherwise and then shows his true motive in loaning the money, the desire for the girl for himself. Makino threatens him and later Kayoshio is found dead. Makino is arrested for the crime but a clue to the real murderer, the father of a girl whom Kayoshio had jilted, is obtained. He is arrested and Makino is free to return to his beloved.

life tale of a woman who believes in the predominance of the flesh over the spirit and Louise Glaum typifies the sensual woman who glories in the captivation of her victims. She is enticement personified and her portrayal one of the best of its kind. Henceforth her reputation will be based largely on this performance. Her beauty is the kind which men will fight for, and the magnificent gowns which she wears in this picture greatly enhance it. Charles Ray has a part which gives him little opportunity of being seen but his emotional work prior to his suicide is excellent.

Wyndham Standing does a clever bit of work as Franklin Walden, the thinker who succumbs to the lures of the wolf woman. Margery Temple is excellent as the spiritual girl and Howard Hickman and Gertrude Claire are acceptable in their respective roles.

The story carries suspense and good continuity, although it develops slowly in accordance with its characters. In the end it narrows down to a fight between the spirit and the flesh for the man. The settings are remarkable for their excellence. There are also some fine lighting effects and the photography is far above the average. All in all, the picture is one of the most finished of the Triangle productions for which



A SCENE FROM THE LASKY PRODUCTION OF "THE HONORABLE FRIEND."

photographer and director are deserving of much credit. E. S.

"THE LITTLE LIAR"

A Five-Part Original Drama by Anita Loos, Featuring Mae Marsh and Robert Harron. Produced by Fine Arts Under the Direction of Lloyd Ingraham, for Release by Triangle, Sept. 10.

Maggie. Mae Marsh
Bobby. Robert Harron
Fanny. Olga Gray
Dick Slade. Carl Stockdale
Boardinghouse Keeper. Jenny Lee
Maggie's Mother. Ruth Handforth
Maggie's Father. Tom Wilson
Matron of Jail. Loyola O'Connor

"The Little Liar" is one of the best character studies that we have seen and the picture would be remarkably good were it not for the fact that after the story has gone along for four reels in an appealing manner it turns abruptly and a tragic ending is used when everything has been laid for a happy ending. Mae Marsh gives her usual clever performance as the little girl whose imagination leads others to believe that she is a liar. She is the daughter of a poor laborer, a little day dreamer whose imagination leads to no end of trouble and finally a tragic death in prison. It is a simple, appealing part, free from artificiality and yet so true to life as to be unusual.

The story is about this little shop girl whose imagination leads to her being characterized as a liar, and although innocent, she is arrested as a shoplifter and nobody believes in her innocence with the exception of a reporter, Bobby. In the end he discovers the guilty ones, but when it comes to releasing the innocent girl she is found dead in her cell, a suicide. After her death several of her imaginative stories are published and only then do people realize her real worth.

Bobby Harron is a business-like young reporter and Jenny Lee fine as the snappy boarding house mistress. The genius of the girl is made manifest and, instead of having her kill herself, it would be much more pleasant and in keeping with the story if she were placed on the road to happiness. The funeral scenes at the end are much prolonged and tend to leave an unpleasant feeling.

The settings are up to the usual Triangle standard and there is no fault to be found

with the photography. The simple, appealing story is told in a straightforward manner and the director has introduced enough action to have it develop evenly. E. S.

"YOUTH'S ENDEARING CHARM"

A Six-Part Drama by Mabel Helkes Justice, Featuring Mary Miles Minter. Produced by the American Under the Direction of William C. Dowling, for Release by Mutual, Sept. 4.

Mary Wade. Mary Miles Minter
Harry Dishrow. Wallace MacDonald
John Dishrow. Harry Von Meter
Mrs. Dishrow. Gertrude Le Brandt
Joe Jenkins. Alfred Ferguson
Mrs. Jenkins. Beadie Banks
George Horton. Harry Clark
Maud Horton. Margaret Nichols

Mary Miles Minter is the outstanding feature in "Youth's Endearing Charm." She has a most delightful role that requires a winsome smile for its main attraction and that smile not only wins the people in the story but also the entire audience. It is one of those magnetic smiles that everybody loves.

The director has brought out her youthful charm and beauty in a most effective manner by means of a number of excellent close-ups with fine lighting effects. Wallace MacDonald and Margaret Nichols are most acceptable in their respective parts. Harry Von Meter is rather too young a man to play the part of MacDonald's father. The remainder of the cast is little above the average and poor make-ups tend to create an atmosphere of artificiality. The minor supporting players, especially in the reception scenes, are lacking in refinement, and move around in purely mechanical fashion.

The story, though conventional in part, has a number of clever and original touches which have not been brought out strongly enough in its scenarization. It is a combination of the simple, pathetic and strongly melodramatic. The first part where the little orphan is adopted by the cruel farmer and his wife is quite appealing and there are a number of pretty rustic scenes and numerous touches of light comedy, especially when the little girl pretends blindness and is arrested for begging. This happens after she has made her escape from the farm. In court she meets a young millionaire who takes her home with him. She is accepted as a servant and her winsome smile captivates everybody. Later, through a mistake she has to be accepted as a relative and after many trials in which she saves the fortune of her benefactor's father she runs away, but is chased by the young man who is truly in love with her. One of the vagaries in the production is the marked change in the little orphan's mode of speech. In the titles she talks in crude manner while she is at the farm, but as soon as she gets into the big house and among a higher class of people her mode of speech changes abruptly and she speaks only in cultured fashion.

The photography is excellent, but some of the interior sets would seem more appropriate in a boarding house than a wealthy man's home. The continuity is good, but the story drags in many places as a consequence of too much attention being paid to irrelevant details. E. S.

"THE TEST"

A Five-Part Adaptation of the A. H. Woods Stage Success of the Same Title by R. E. McGilton and J. Quinlan. Produced by the Astra Film Corporation Under the Direction of George Fitzmaurice for Release by Pathe, Sept. 17.

Emma Tretman. Jane Grey
Arthur Thome. Lumsden Hare
Freda McVane. Claude Fleming
Richard Tretman. Carl Harbaugh

"The Test," a powerful dramatic play, has been transformed into an excellent screen production by the master hand of George Fitzmaurice. The plasticization is realistic even to the minutest details. The settings have been constructed with the greatest care and are particularly effective. The story is well told and its continuity good. Its appeal and sympathetic qualities are remarkable. Neither suspense nor dramatic interest are lacking. The characters are well drawn, true to life, and interpreted by an able cast. Jane Grey is most acceptable as the wife who stands the acid test, and her emotional work is one of the outstanding features of the production. Carl Harbaugh is typically the weakling, and Lumsden Hare is quite the sensuous man. Claude Fleming is also acceptable in his role.

The story is that of a wealthy hotel owner who discovers that his clerk has raised a check, and he threatens to prosecute unless the clerk's attractive wife consents to come to his apartment to "talk it over." The husband forces her to go, and while there she submits to the "Test"—crucifies her heart to save her spineless husband from prison. But after she has paid the price the hotel owner laughs at his promise—presses the charge, and the husband receives a long sentence. The wife's search for employment is met with many offers of "stenographer's work" which prove to have much darker motives than mere stenography. Convinced that man's domain is an animal world, she seeks a

(Continued on page 27)

FILM REVIEWS

watery grave. A young writer, working among the slums, prevents her attempted suicide and offers her a chance to earn a living as his stenographer. The word brings a bitter laugh, but she agrees, and arriving at his rooms, says "bring on the drinks," but to her surprise his offer is sincere. Through the young author's kindness her lost faith in humanity blossoms again and her sky clears of its clouds save for the worthless husband in jail. Then comes the word that his death has given her deliverance, and the nightmare of the past blends into a dream of happiness with wonderful new found love as its awakening. There are numerous human touches in the picture and the ending is most pleasant as well as effective. The photography is of the finest sort, and there are some good lighting effects. E. S.

"THE KID"

A Six-Part Original Drama by Wilfred North Featuring Lillian Walker. Produced by Vitaphone Under the Direction of Wilfred North for Release by V. L. S. E.

The Kid Lillian Walker
Dunster Ned Finley
Marie Perce Eulalie Jensen
Joe Hazard Robert Gaillard

"The Kid" is one of those rapid-fire melodramas which will hold an audience from beginning to end. There is action aplenty and, though there is a certain amount of improbability about the story, there is suspense to offset it.

The leading character, of course, is "The Kid" and Miss Walker is a most energetic reporter and, though she does not fit in with our ideals of what a reporter should be, she handles her part so effectively that she is at least convincing. Ned Finley is acceptable as the reporter's father and Robert Gaillard is typically the business-like newspaper man.

The story is told in a straightforward manner and leaves little to be desired in the way of continuity. It concerns the work of a young girl who, through the efforts of her guardian, becomes a reporter. In the course of her work she comes in contact with a number of high-class crooks and through her efforts they are discovered and the leader proves to be her father, who had deserted his wife years before.

The settings are well laid, and in the opening part we get some excellent views of New York from great heights. The interior of the newspaper office is a business looking place, and the exterior is the New York Herald building. Throughout the settings are well constructed and the exteriors more than serve their purpose. The photography is up to the usual Vitaphone standard. E. S.

INCORPORATIONS

ALBANY, N. Y. (Special).—Certificates of incorporation for fourteen recently organized amusement enterprises, having a total capital stock of \$221,250, were filed with Secretary of State Francis M. Hugo the past week. Three of the new concerns bear the title of "William Fox," each has a capital of \$10,000, and will engage in various branches of the theatrical and motion picture business. A complete list of the new firms follows:

The Marie Dressler Motion Picture Company, New York city. To provide for the production of motion picture films, theatrical attractions, and conduct motion picture and other theaters. Capital, \$10,000. Directors: Marie Dressler, James L. Dalton, and William A. Brady, Hotel Astor, Forty-fourth Street and Broadway, New York city.

Klassic Pictures, Inc., New York city. To manufacture motion picture films of all kinds, and to maintain studios and theaters. Capital, \$22,000. Directors: Armin Kohn, Dorothy Broder, and Sigmund Weitzenblum, 935 St. Nicholas Avenue, New York city.

The Path of Folly Company, New York city. To operate theaters and deal in motion picture films. Capital, \$5,000. Directors: Sadie Vance, Della C. Sullivan, and Oscar E. Wee, 49 West Forty-fourth Street, New York city.

William Fox Playhouse Corporation, New York city. To operate theaters and engage in the motion picture and theatrical business generally. Capital, \$10,000. Directors: Edward Larkin, Nathan Frankel, and Anna H. Wagner, 1486 Fifth Avenue, New York city.

William Fox Exhibitions, New York city. Motion pictures and theatrical attractions. Capital, \$10,000. Directors: Nathan Frankel, Edward Larkin, and Anna H. Wagner, 1486 Fifth Avenue, New York city.

William Fox Dramatic Displays, New York city. Theatricals and the production of motion picture films. Capital, \$10,000. Directors: Edward Larkin, Nathan Frankel, and Anna H. Wagner, 1486 Fifth Avenue, New York city.

June Amusement Company, New York city. To operate theaters and engage in the theatrical, vaudeville, and motion picture business. Capital, \$5,750. Directors: Mason H. Bigelow, George J. Thomson, and Eugene B. Alexander, 628 West 114th Street, New York city.

Manhattan Play Company, New York city. Theatrical, motion pictures, and other amusements. Capital, \$10,000. Directors: E. D. Mauley, Lee Morrison, and

"ABLAZE ON THE RAILS"

Episode in the "Hazards of Helen" Produced by the Kalem Company. Under the Direction of James Davis. Released Saturday, Sept. 9.

To give this episode of the hazardous "Hazards" the proper amount of zest and snap Helen finds it necessary to board a train by standing on the seat of a motorcycle and leaping through the air to the hand rail of a box car. That she does it successfully goes without saying, and having described the "thrill" there is little else for us to say about this "Hazard." It is well up to the standard of other releases in this perennial Kalem series and carries the same appeal of blood-tingling action. Helen Gibson is of course in the lead, with the excellent support of P. S. Pembroke, G. A. Williams, George Routh, Jack Messick and Gladys Blue. P.

"THE DOLLAR KINGS"

A Two-Part Episode of "The Grip of Evil" Series Produced by Balboa, for Release by Pathe.

In "The Dollar Kings" we have a conflict between capital and labor, and John Burton finds the same evil existing among the laboring class as in the other classes of society. The story is purely sociological in its import, for it shows how bettering conditions of a class does not bring content. The story is that of a young man whose father is one of the dollar kings. He marries a girl of the working class and is disinherited for doing so. He has high ideals and finds a champion in John Burton who backs his plans with his fortune and gives him free rein to build up a workingman's Utopia—a factory built in the country—good wages and sunshine and fresh air for the laborers' families. All this is established and the elder Hammer begins to feel the effects of the fruits of his son's accomplished ideals. Every means is used to undermine the young competitor—prices are cut in half. Labor agitations are fermented among the men and gradually the walls of the Utopia begin to crumble. With its final fall, Burton finds the ones for whom he gave his heart and wealth to help, have all turned against him.

And so, once again John Burton is forced to accept the belief that humanity is in the grip of evil. Roland Bottomley continues in the role of John Burton, but Jackie Saunders once more changes her part. This time she is the little working girl. The story is good and it is well told. It gives opportunity for some excellent industrial scenes and also views of working-men's homes. The photography and settings leave little to be desired. E. S.

Raymond N. Harris, 214 West Forty-second Street, New York city.

The Turner Film Corporation, New York city. A general motion picture business. Capital, \$20,000. Directors: Larry Trimble, Florence Turner, and George H. Fritzsche, 729 Seventh Avenue, New York city.

Superpictures, Inc., Scarsdale, N. Y. All branches of the motion picture business. Capital, \$105,000. Directors: Harry Van Arsdale, Jr., H. S. Duell, and C. J. Culberg, 180 Claremont Avenue, New York city.

Sam Sidman's Own Show, New York city. To deal in any theatrical, vaudeville, burlesque, and motion picture enterprise. Capital, \$500. Directors: Sam Sidman, Gene Sidman, and Louis Sidman, Hotel Albemarle, New York city.

Chamberlain Brown, Inc., New York city. To deal in plays, operas, and motion pictures, and conduct a theatrical agency. Capital, \$5,000. Directors: Chamberlain Brown, Harry B. Stafford, and Lyman C. Brown, 1482 Broadway, New York city.

The Columbia Pictures Corporation and the Rolfe Photoplays Company, of New York city, each has certified to the Secretary of State they have increased their capital stock from \$100,000 to \$150,000. GEORGE W. HERRICK.

BUD FISHER RECOVERS

After several weeks of illness, due to an automobile accident, in which he had his nose, three ribs and his jaw broken and necessitated his getting store teeth, Bud Fisher has resumed his usual vocation of having Mutt and Jeff appear in the various newspapers throughout the United States. It will be recalled that Mr. Fisher was seriously hurt in an automobile accident, his car having skidded and turned turtle.

NEW FOX DIRECTORS

William Fox has acquired three more directors. They are Otis Turner, Teft Johnson, and Frank Lloyd. The addition of these men gives the Fox Film Corporation a total of twelve movie-makers, undoubtedly one of the largest staffs ever retained by any motion-picture company. The list now includes: J. Gordon Edwards, Kenean Buel, James Vincent, Bertram Bracken, John G. Adolf, Oscar C. Apfel, E. A. Walsh, Richard Stanton, Will S. Davis, Otis Turner, Teft Johnson, and Frank Lloyd. These men are all ranked as leaders in their art.

Helen Starr, New York scenario editor of the Universal Film Company, is vacationing at Spring Lake, N. J.

HERE'S THE NEW ONE

Released Monday, SEPT. 4th



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FRANK KEENAN is hard at work on a new play for Triangle, although details have not yet been announced. It is known, however, that some of the most sensational scenes take place in a large court-room. This court-room was built at the studio, and covers approximately 3,000 square feet. John Lynch is the author of the play. VINCENT SERRANO, famed from California to the British Isles for his fine portrayal of Lieut. Denton in "Arizona," has been engaged by Edwin Thanhouser to be starred in a five-reel feature called "A Modern Monte Cristo." The scenario is by Lloyd

Lonergan. Eugene Moore, who has just finished directing Jeanne Eagles in "The World and the Woman," is to direct Mr. Serrano.

WALTER AREY, leading man with the Thanhouser Film Corporation and appearing in Pathe Gold Rooster Plays, made his first film appearance in a Thanhouser production. Before he went into films he was a member of stock companies in Minneapolis, Brooklyn, Atlanta, Toronto, Ont., and Lawrence, Mass., and was seen in prominent legitimate productions. Mr. Arey was born in Rock Falls, Ill.

PARAMOUNT PROGRAM

PARAMOUNT PROGRAM



September First marks the third anniversary of the Feature Program—and three years of unrivalled supremacy

FAMOUS PLAYERS — LASKY CORPORATION
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CECIL B. DEWILLE

SNAP SHOTS

"Charlotte Burton, appearing in support of William Russell in Mutual Star Productions, never uses makeup in any of the pictures she appears in." If this be true, the screen owes Miss Burton a heavy debt of gratitude.

Hugh Ford has returned to his desk at the Famous Players studio after a two weeks' jaunt in the Maine woods. That in itself is not remarkable, as almost everybody returns from his vacation at some time or another. The punch of the story lies in the fact that Mr. Ford devoted nearly all his time to fishing and that, though he has been in the studio for three days, he has not uttered a single fish story! Of course, the ribald cynic will say that there is only one explanation of this phenomenon—that Ford did not get a bite during the two weeks. This is denied, however, by one of Ford's companions in the Waltonian expedition.

One of the most unusual proposals ever received by William N. Selig came in a recent mail. A high official of a "jerk-water" railroad wrote as follows: "I have two old locomotives which I will bring together in head-on collision on a span fifty feet high, and after the collision the locomotives will topple over. If you wish to buy the action for a motion picture scene will sell you exclusive rights. It is understood that after the locomotives are reduced to junk that the junk remains the property of our railroad."

It will be remembered that Percy Heath of the Criterion purchased a parrot recently which failed to live up to his expectations in advertising "Civilisation." Mr. Heath passed the deceitful fowl on to "Stuffy Davis." And it has just transpired that Davis made himself strong with Manager Frank Walton by presenting the latter with the bird. Asked as to how he was satisfied with the gift, Walton curtly replied—"That parrot speaks for himself, gentlemen." Which leaves all in the dark as before.

Any one around the Essanay studios will admit that Sydney Ainsworth makes an excellent looking soldier in the uniform of Count Quinnox in "The Prince of Graustark," but that fact caused some difficulty during the filming of George Barr McCut-

son's famous novel. Some hundred or more extra men were to appear as his bodyguards in the picture. When they appeared on the studio floor there were more than a hundred Sydney Ainsworths in sight. Nearly every man had copied his make-up. The director sent them hurrying back to the dressing-room with his justifiable rage. Ainsworth merely smiled.

As an entry for the press agent blurb stakes we submit the following screech:

"It is past the power of words to describe the sublime beauty of these pictures. They are a revelation in motion picture photograph, wonderfully tinted, and so realistically reproduced that not the least detail that nature has provided in the symphony of motion and artistic beauty has been lost to the camera's eye."

A group of amateur photographers located Marguerite Clayton of Essanay at her favorite Lake Michigan beach recently, and she was snapped nearly as often in the following hour as she ever had been in her whole picture experience.

Tip for visitors in our city: A clever little feature writer, recently arrived here from St. Louis, told Managing Director Rothapel of the Rialto Theater that the only way she could orientate herself in the theatrical section (her actual language) was by first locating the Rialto's pyrotechnical electric sign. "Sure," replied Mr. Rothapel, "When they get that sign located, everybody's all right."

A number of southern born cotton pickers of dark complexion were basking in the sun behind a set at the Pallas studio. Over the top drifted the sound of some one talking the ante bellum negro dialect. In fact it was so extravagant that one of the dusky loafers slanted his hat over his eyes and lastly remarked, "That fool Joe am acting 'nigger' before Director Taylor."

"No! that ain't Joe's voice," drawled the other.

A long silence, while all the drifting thoughts could be brought to bear on this problem. Then the yellow boy next to the front edge of the set rolled his eyes around the corner and then sat up and gasped, "What you all think? Director Taylor am now showing Joe how to talk 'nigger.'"

Maurice and Florence Walton have an original method of abating the warning signal nuisance on their motor car. Instead of having steam whistles, cow bells, Klaxons or other crude forms of personal publicity, they carry three Pekinese dogs in the car. The constant yapping of these animals makes an excellent substitute for the other less esthetic means of clearing the way. The only objection to the process lies in the fact that when the dancers are in the Famous Players studio performing in "The Quest of Life" in which they are to make their debut, the conscientious Pekinese keep up a continual vocal demonstration.

Following out the policy of politeness maintained at the Rialto, Jay Moore, guardian of the outer office for the press department, has taught his pet goldfish to tip its scales whenever a visitor comes through the door.

"It's an odd thing," we said bitterly to Pete Schmid recently, "that you can't write your press stuff in more compact form." "Say," said the Terrible Teuton grimly, "whadda you take me for? When you get to see a press agent that pleases everybody, there will be a glass plate over his face and he won't be standing up."

"Talk about Germany's submarines," said Stuart Holmes, William Fox's pet villain, "they're not in it with the American submarines."

Harry Dunkinson admits that the most famous dog in the country—his Siberian fish hound—came into his possession by being found on the street, and has received many letters claiming it. Some of the letters are from cities hundreds of miles away from Chicago and the Essanay comedian declares that it is likely the owner does live some distance away, as the dog's legs are very short, as though worn down from hard traveling. However, it isn't probable that Dunkinson will fight about it. He just finished a picture called "The Pacifist" and immediately left for a trip to Detroit—perhaps to consult Henry.

A dog rescued from the S. P. C. A. wagon and adopted by Jack Sherill, to play the role of the dog in Booth Tarkington's story "The Conquest of Canaan," is now thoroughly stolidized. Often during the hot days, however, the dog looks into Sherill's face as much as to say, "Why didn't you let me go to my death? To think of my becoming an actor." The dog really does look disturbed at times.

Montagu Love, along with a party of

players from the Wm. Brady Film Company were doing some exterior work in the Bowery the other day. As Mr. Love had to be sandbagged during the course of events a typical Bowery crowd soon collected to look on as the hero lay on the ground. The crowd was of course filmed along with the rest and made a splendid background. It finally struck one of them that something was coming to them for their services and word to this effect was passed along. One rough member remarked upon the big salaries received by the leading men and said they got as much as \$500 a week. "Well," quoth another, "if that's the case, this big stiff on the cobblestones is earning his money darned easy."

"Dusty" Farnum is winning new laurels these days with his rod and line. When recently he captured the silver button for hauling in the largest yellowtail caught on the Pacific Coast in fourteen months, he felt rather chesty, but his new triumph, scaling 175 pounds, puts all his previous records to shame.

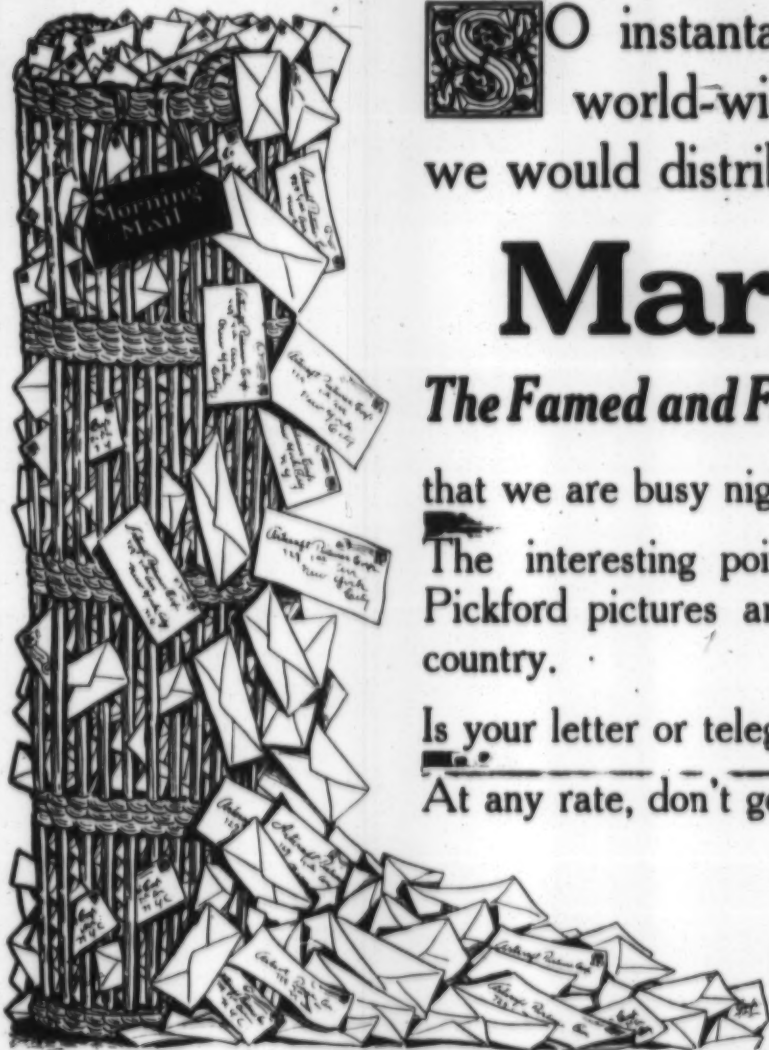
A bomb blast underground on Broadway set off the fire alarm box in front of the Criterion Theater one night last week. Frank Walton, supported by Percy Heath, swears there were 891 people standing in line at the box office. Also, they assert that they actually lost one customer, who chased after the fire engines, found out it was a false alarm, and couldn't get into the house on his return. Statements made by these gentlemen are usually received with a certain amount of reserve by those who know them.

GEORGE T. PARDY.

STUDIO GOSSIP

BESSIE LOVE has become a star, and is shortly to be seen as such in "The Defender," a production which is being staged by co-directors C. M. and S. A. Franklin. Ralph Lewis has the principal male role, that of a cold-hearted old uncle who has no use for children. There are a number of juvenile players in support of Miss Love, among them being George Stone, Carmen de Rue, Violet Radcliffe, Francis Carpenter, Beulah Burns, Lloyd Pearl and others. Adults in the cast beside Lewis and Miss Love are Frank Bennett, A. D. Sears, and Alberta La Bernard McConville wrote the story.

EDWIN BONING, the Balthasar of the Bushman and Bayne screen version of "Romeo and Juliet," was in the cast of "All the Comforts of Home" several years ago, which included two such diverse personalities as William Faversham and Johnstone Bennett.



SO instantaneous and so overwhelming is the world-wide response to the announcement that we would distribute the picture productions featuring

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The interesting point about this statement to you is that Mary Pickford pictures are open for booking to every exhibitor in the country.

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At any rate, don't get impatient, we are answering them all.

Artcraft Pictures Corporation

729 Seventh Avenue, New York

HAS NEW IDEAS

President of Sanger Picture Plays Corporation
Adopts Radical Methods in Screen World

Eugene B. Sanger, president of the Sanger Picture Plays Corporation, is making definite and perceptible progress relative to the new ideas that he is putting into effect relative to motion picture production. For many years Mr. Sanger has held definite ideas relative to the method in which motion pictures should be produced. When he first promulgated these ideas he was laughed at in derision, but more recently manufacturers have adopted the very ideas at which they laughed several years ago. As far back as 1914 Mr. Sanger in an article in THE DRAMATIC MIRROR, said relative to the motion picture story:

"Take the case of the story or theme which is the foundation of the whole plant devoted to the animated picture. The magazines, notwithstanding the fact that the best literary men and women in the world are submitting tales every day that must have originality of thought, construction, etc., find it necessary to offer bonuses and prizes for stories. The short story, if it is good, can find a ready market. A picture organ stated not long ago that only two per cent. of the scenarios submitted were of value. And why? Has not the ridiculous price paid for photoplays something to do with this condition? The terms quoted by most of the picture people will not attract capable writers, even if they be unknown, because of the larger returns offered by the magazines. In consequence of this condition of affairs boys, maids and others without perhaps any literary training whatsoever, are sending scenarios to the picture studios. The editor of the scenario department of one of the big studios confessed to me that she had had only six weeks' experience in picking out stories. And yet this lady, a novice, was in a position to criticize and reject manuscripts of experienced writers who might be taking a 'flog at the photoplay.'"

It is only within the last few months that producers as a class have recognized these salient truths and have gone about putting into effect the principles advocated nearly three years ago. Again turning to the back files of THE MIRROR we find this illuminating excerpt from another one of Mr. Sanger's articles:

"In the days of the '49 gold craze' everybody flocked to California: professor, laborer, doctor, clerk, office boy, etc., with no training for mining, but all expecting to pick up gold without any knowledge of mineralogy. The result was a chaotic mass of humanity digging madly everywhere on any chance suggestion as to location, some winning by sheer luck, others failing by the wayside and hindering with their tales

those who were prepared to set about the work systematically and with some definite knowledge. This is about the same condition in the motion picture business today, notwithstanding the specious newspaper articles to the contrary. These articles only dilate upon the wonders of animated photography, which we all know and appreciate, but nothing is said as to how 'the men behind the guns' are conducting their plans. California, after the gold craze had steadied down, commenced to weed out the riff-raff and all those who did not strive for the common good and development. Not so with the motion picture manufacturers. They are still retaining to a great extent the old ideas and men, who—like the 'forty-niners' tumbled into the field—now assert that they were the pioneers of the motion picture, and their ideas are the only ones to hold to. Many of the manufacturers, being ignorant of the producing details of the business, which they should know the same as any trained merchant who familiarizes himself with all points of his business, are afraid to listen to anybody else, and content themselves with the fact that they are picking up the nuggets. These men are not to be condemned; they are to be censured for their lack of enterprise in not getting in closer touch with their business. Eighty per cent. of the American films will verify my statements."

Summed up in a few words his principles and methods of operation are simple in the extreme, so simple, in fact, that the wonder is that they have not met with universal adoption in the production of the motion picture as they are. They consist merely of the fact of recognizing that the chief characteristics of the motion picture play are the story and the manner in which it is portrayed, that is, the acting. It is his aim in his new company to present the best work of the best authors in the country in the best possible manner.

SLADDIN GOES WEST

Spencer G. Sladdin, Director of Publicity of the Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the 10-episode super-serial, has gone to Chicago to supervise the placing of the greatest publicity campaign ever inaugurated on behalf of a motion picture. Paid advertisements will be inserted in many newspapers, and the novelization of the serial, done by Albert Payson Terhune. Mr. Sladdin expects to be gone about ten days. While his temporary headquarters will be in Chicago, his activities will take him over a large territory in the West. During his absence Arthur M. Brillant will be Acting Director of Publicity.

GENERAL FILMS

"WITH THE AID OF THE WRECKER"
Episode From "The Hazards of Helen."
Produced by Kalem Company For Release on General Film Programme.

Operator at Lone Point..... Helen Gibson
Greggs, Diamond Importer..... G. A. Williams
Gentleman Joe..... S. Pembroke
His Accomplice..... George South

A couple of crooks get on the trail of Gregg, a diamond importer, who carries a fortune in a belt around his waist. They shadow him to his hotel and thence to an East bound train. Out on the observation platform they encounter Gregg and throw him off into the right-of-way. They pull the bell-rope, stop the train, and follow into the woods, where their victim rolled. In the meantime Helen, who has been trying out a racing automobile for a friend, observes the proceedings. She hurries to Gregg's side, he gives her the diamonds, and she flies away in her machine, pursued by the thieves, who have secured another auto. The chase goes merrily on until Helen's car runs into the railroad trestle. In the meantime Gregg has regained his senses, and notified the railroad company. A wrecking train is sent out, and reaches the trestle in time to swing Helen out of the reach of her climbing pursuers, with the aid of their giant crane. From start to finish the film is interesting, well directed, and full of ginger.

"A SOCIAL CUB"

A Two-Part Keystone Comedy Released on the Triangle Programme.

"A Social Club" is a rollicking comedy which depends more on the ridiculousness of the situations than slap-stick work to carry it along. Situations themselves amusing are made hilarious by the players, and the picture is a succession of chuckles interspersed with real laughs every once in a while. Bobbie Vernon is a most doughty little lover and Gloria Swanson is sweet enough to be loved by anybody, while Reggie Morris is a pleasing villain-hero. The action is at all times exceptionally fast, though it is not of the straight slap-stick variety. There is also a pleasing story which is at all times logical. It is just by overplaying the parts and situations that it appears so funny.

Bobbie and Gloria are engaged and live with their families at a country hotel. Reggie, a college chum, visits him and attempts to win the love of Bobbie's sweetheart.

HELEN WARR, who will star in Selig's gigantic film production, "The Garden of Allah," is an expert swimmer.

"THE ORE PLUNDERERS"

Episode No. 5, "The Girl from Frisco"
Series. Produced by Kalem. Released Through General Film Sept. 9. Directed by James W. Horne.

Barbara Brent..... Marin Sais
John Wallace..... True Boardman
Miller..... Ronald Bradbury
Ace Brent..... Frank Jonasson
Andy..... Jack Hutchinson
Mine supt..... Edward Clibbe
The Sheriff..... Hart Hoxie

"The Ore Plunderers" does more than keep up the pace set by the earlier episodes of "The Girl from Frisco," it lays down a swifter pace that it will be hard for the succeeding episodes to maintain. Action is the keynote of this series, and action it is in "The Ore Plunderers" almost from the opening scene and surely to the closing one.

Barbara sets out in this episode to disrupt a gang of "high graders" whose thefts are proving a big drain on the Galconada mine owned by her father. Before the first reel has closed she has succeeded in having the leader of the high graders arrested, but only after being near to death when imprisoned in the pit of an abandoned shaft and in other trying experiences. For this reel Marin Sais does overall, working as a car boy in the mine that she might better spy on the high graders. Miller, leader of the high graders, and his followers have the authorities and better citizens of the town intimidated, so that Barbara and her admirer John Wallace find it a difficult task to bring him to justice. The second reel works up to an attempted lynching of Wallace by the roughs which is frustrated by Barbara's courage and resourcefulness.

The direction is of top-notch caliber, the handling of the scenes photographed in a real mine being especially well done. The cast continues its usual good work. Marin Sais, True Boardman, Ronald Bradbury and Hart Hoxie being strongly in evidence.

"HAM, THE FORTUNE-TELLER"

Single-Reel Comedy Produced by Kalem Company, for Release on General Film Programme Sept. 9.

A one-reel Ham comedy founded on an idea that has a touch of novelty at least. Ham, as a fortune teller, prophesies dire things for Mr. Lottercash. "You have a deadly rival. He is calling on your wife at six o'clock to-night," says Ham. Lottercash counters with voluble expressions of thanks, and the promise of a reward of a thousand dollars if it is all true. It's then up to Ham to find a "deadly rival" and he elects Bud to the job. Events happen after that with considerable swiftness and many laughs. Bud Duncan and Ethel Tare are the other principals in the cast.

EDNA MAYO

with
Eugene O'Brien

is presented in

"The Return of Eve"

By Lee Wilson Dodd

Arthur Berthelet, director



Essanay
GEORGE W. SPOON, PRESIDENT

1333 Argyle Street, Chicago



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65 Shaftesbury Avenue

LONDON, W.

FORWARD, FAIR MANAGERS

The Kansas City Feature Film company, distributors of Paramount Pictures in that vicinity, is particularly proud of its women managers. Miss Marie Smith has recently purchased the Pictureland Theater at Ft. Scott, Kansas, a town of 11,000 population, and will exhibit four Paramount subjects in the theater each week, including two of the one-reel series. The Pictureland Theater is now undergoing a complete remodeling and will be open the latter part of August. The initial subject under Miss Smith's management will feature Mary Pickford in "The Foundling."

NEW ESSANAY FILM

"The Return of Eve" has just been completed in five acts and President George K. Spoon of Essanay urges exhibitors to see it at their earliest opportunity. It will be released early in September. Edna Mayo is featured, with Eugene O'Brien leading the supporting cast. Arthur Berthelet directed the production.

SETTINGS MAGNIFICENT

A mammoth ball-room setting, that will cover nearly the entire floor space of one of the great glass-enclosed stages at Culver City, where the Triangle-Ince studios are located, is being built this week for scenes of the new play which will present a tri-star combination, Dorothy Dalton, Howard Hickman and Enid Markey. In support of these players are Roy Laidlaw, Gertrude Claire, George Elwell, Agnes Herring and Ethel Ullman. Raymond B. West is directing.

ADVERTISERS ORGANIZE

The Associated Motion Picture Advertisers, Inc., having its principal office in New York city, has been incorporated with the Secretary of State. The purposes of the organization are to advance the interests by promoting a more enlarged and friendly intercourse between persons connected with the business of advertising motion pictures, and to procure accurate and reliable information affecting the standing of persons engaged in the motion picture industry. The incorporators are Carl H. Pierce, E. Richard Schayer, Arthur James, E. Lansing Masters, and Harry L. Reichenbach, all of New York city.

FILMING BOY SCOUTS

Boy scouts at work and play, one of the most interesting features of its kind ever offered in a screen production, is the chief feature of the seventeenth issue of *Reel Life*, the Mutual Film magazine in motion pictures, manufactured by the Gaumont Company. At the present time there are approximately 200,000 youths and boys affiliated with the Boy Scout movement and the work this non-military organization is doing has received the highest endorsements from many quarters. The picture contained in this release were taken by Cameraman Walter Pritchard, of the Gaumont-Mutual studios, at the annual encampment at Glen Clove, L. I. The boys are shown on their march to the camp, and their engagement in the various scout activities which are designed to make better men of them.

HENRY B. WALTHALL is starting a new five-act feature at the Essanay studio.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME

DATE	PRODUCER.	PLAY.	STAR.
Aug. 14	Morocco	The Stranger Love	Vivian Martin
Aug. 17	Lasky	Public Opinion	Blanche Sweet
Aug. 21	Famous	Rolling Stones	Owen Moore and Margarita Courtet
Aug. 24	Lasky	Honorable Friend	Spessie Harkness
Aug. 28	Lasky	Victory of Conscience	Lou Tellegen
Aug. 31	Lasky	Each Pearl a Tear	Fannie Ward
Sept. 4	Pallas	The Parson of Panamint	Dustin Farnum
Sept. 7	Lasky	The Big Sister	Mae Murray
Sept. 11	Famous	The Reward of Patience	Louise Huff
Sept. 14	Morocco	The House of Lies	Edna Goodrich
Sept. 18	Lasky	The Storm	Blanche Sweet

PATHE "GOLD ROOSTER" FEATURES

DATE	PRODUCER.	PLAY.	STAR.
Aug. 14	Morocco	New York	Florence Reed and Pania Marinoff
Aug. 17	Lasky	Madame X	Dorothy Donnelly
Aug. 21	Famous	Hazel Kiraz	Pearl White
Aug. 24	Lasky	The Precious Pocket	Ralph Keir and Lois Meredith
Aug. 28	Lasky	The Shrine of Happiness	Jackie Saunders
Aug. 31	Lasky	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Sept. 4	Pallas	The Woman's Law	Florence Reed and Duncan McEla
Sept. 7	Lasky	The Girl with the Green Eyes	Baby Helen and Marie Osburn
Sept. 11	Famous	A Matrimonial Martyr	Katherine Keir and Julian
Sept. 14	Morocco	The Shadow of Her Past	L'Entrance
Sept. 18	Lasky	The Girl with the Green Eyes	Ruth Roland
		The Shine Girl	Lina Cavalieri and Lucien Muratore

V-L-E INC.

DATE	PRODUCER.	PLAY.	STAR.
Aug. 21	Selig	Athletic Series No. 9	One Reel
Aug. 21	Vitagraph	The Footlights of Fate	Naomi Childers and Marc MacDermott
Aug. 25	Selig	Athletic Series No. 10	One Reel
Aug. 28	Vitagraph	The Kid	Lillian Walker
Sept. 4	Essanay	The Return of Eve	Edna Mayo, Eugene O'Brien
Sept. 4	Vitagraph	His Wife's Good Name	Lucille Lee Stewart
Sept. 4	Selig	Selig Athletic Series No. 11	Barney Bernard
Sept. 11	Vitagraph	Phantom Fortune	Neil Shipman, William Duncan and George Holt
Sept. 11	Selig	Selig Athletic Series No. 12	
Sept. 18	Vitagraph	Through the Wall	

PATHE EXCHANGE

Week of Sept. 4.

DATE	PRODUCER.	PLAY.	STAR.
Aug. 14	World	The Grip of Evil, No. 8. Dr.	Picturesque Ghest (Belgium). Colored-Sc.
Aug. 17	World	In Bohemia	Florence Rose
Aug. 21	World	Luke Joins the Navy, Com.	Week-end House Party at Betty Young's
Aug. 25	World	Good Pals. Dr.	Pathe News No. 72. Top.
Aug. 28	World	Picturesque Havana (Cuba). Scenic.	Pathe News No. 73. Top.

WORLD PICTURES.

DATE	PRODUCER.	PLAY.	STAR.
Aug. 14	World	The Summer Girl	Millie King and Arthur Ashley
Aug. 17	World	The Rail Rider	(Directed by Tourneur) House Peter
Aug. 21	World	Husband and Wife	All-Star Cast, including Ethel Clayton, Holbrook Hill
Aug. 25	World	The Almighty Dollar	Frances Nelson and E. K. Lincoln
Aug. 28	World	The Velvet Paw	House Peters and Gail Kane
Sept. 1	World	Friday the 13th	Robert Warwick

BLUEBIRD PHOTOPLAYS, INC. RELEASES.

DATE	PRODUCER.	PLAY.	STAR.
Aug. 14	Bettina	Louise Lovely	Louise Lovely
Aug. 17	Billington	Rupert Julian	Francella Billington and Rupert Julian
Aug. 21	Little Eve	Edna May	Edna May
Aug. 25	Herbert	Hawkinson	Herbert Hawkinson
Aug. 28	The Girl of Lost Lake	Myrtle Gonsales	Myrtle Gonsales
Sept. 1	Val Paul and Fred Church		Val Paul and Fred Church
Sept. 4	A Miracle of Love	Dorothy Davenport	Dorothy Davenport
Sept. 11	Saving the Family Name	Mary MacLaren	Mary MacLaren
Sept. 18	Behind the Lines	Edith Johnson	Edith Johnson
Sept. 25	Harry Carey and Marc Fenton		Harry Carey and Marc Fenton
Sept. 28	The Evil Women Do	Slate Jane Wilson and Francella Billington	Slate Jane Wilson and Francella Billington

FOX FILM CORPORATION

DATE	PRODUCER.	PLAY.	STAR.
Aug. 14	Sporting Blood	Dorothy Bernard and Glen White	Dorothy Bernard and Glen White
Aug. 21	Daredevil Kate	Virginia Pearson	Virginia Pearson
Aug. 28	Little Miss Happiness	June Caprice and Harry Hilliard	June Caprice and Harry Hilliard

TRIANGLE FILM CORPORATION

DATE	PRODUCER.	PLAY.	STAR.
Aug. 29	(Fine Arts) Hell to Pay	Austin, Wilfred Lucas	Austin, Wilfred Lucas
Aug. 30	(Fine Arts) The Jungle Child	Hickman and Dalton	Hickman and Dalton
Aug. 31	(Fine Arts) Pillars of Society	Henry	Henry
Aug. 31	The Thoroughbred	Frank Keenan	Frank Keenan

GENERAL FILM RELEASES

DATE	PRODUCER.	PLAY.	STAR.
Monday, Sept. 4.			
(Bio. Release) Iola's Promise	Dr.		
(Selig) The Selig-Tribune	Top.		
(Selig) His Brother's Keeper	3 R. Dr.		
(Vita.) It's a Bear	Com.		
Tuesday, Sept. 5.			
(Esa.) The Pacific	2 R. Com.		
(Kalem) Ham the Fortune Teller	Com.		
Wednesday, Sept. 6.			
(Esa.) Animated Noon-Pictorial	Cartoon.		
(Kalem) The Ore Plunderers	Fifth of "The Girl From Frisco."	3 R. Dr.	
(Vim Feature Comedy) The Chalk Line			
Thursday, Sept. 7.			
(Selig) The Selig-Tribune	Top.		
(Vim) Side-Tracked	Com.		
Friday, Sept. 8.			
(Kalem) Meter in the Kitchen	Com.		
(Vim) A Bag of Trouble	Com.		
(Vita.) A Villainous Villain	Com.		
Saturday, Sept. 9.			
(Esa.) A Million for a Baby	3 R. Dr.		
(Kalem) Abilene on the Rails	No. 96 of "The Hazards of Helen."	Dr.	
(Selig) Tamara Grouchy Bill	Com.		

UNIVERSAL FILM RELEASES

DATE	PRODUCER.	PLAY.	STAR.
Sunday, Sept. 3.			
(Big U) The Song of the Woods	Dr.		
(Victor) Arthur's Desperate Resolve	Com.		
(Red Feather) The Narrow Path	5 R. Dr.		
(Universal Special Feature) Timothy Dobb			
(That's Me) From the Roques' Gallery	2 R. Dr.		
(Universal Special Feature) Liberty	2 R. Dr.		
Monday, Sept. 4.			
(Nestor) The Boy From the Gilded East	Com.		
Tuesday, Sept. 5.			
(Gold Seal) The Code of the Mounted	3 R. Dr.		
(Victor) Love's Boomerang	Com.		
Wednesday, Sept. 6.			
(Laemmle) Circumstantial Justice	Dr.		
(LKO) Crooked from the Start	Com.		
(Univ.) Animated Weekly	Top.		
Thursday, Sept. 7.			
(Victor) He Became a Regular Fellow	Com.		
(Big U) The Triumph of Truth	2 R. Dr.		
(Powers) Making a United States Soldier	Edue. Dr.		
Friday, Sept. 8.			
(Imp) The Pinnacle	2 R. Dr.		
(Rex) His Country's Call	Dr.		

STUDIO GOSSIP

MATTIE KEENE, who is appearing in Metro-Rolma one-reel comedies with Ralph Hers, had for her first role Bettina in Mascotte. Miss Keene is a successful actress and playwright, who like Young Loch-Invar, came out of the West.

FLORENCE TURNER, the Mutual star, who is shortly to appear as the heroine in "A Welsh Singer," a Mutual Star production, has become a British war nurse.

VALKYRIE, who is spending a few weeks at the Nassau Hotel, Long Beach, has had a compliment paid her by the management of this hotel, in that they have secured advance release of the Pathe Gold Rooster feature, "Hidden Valley," which will be shown to the guests of the Hotel Saturday night.

VERONA AT BRIGHTON

Producing "Romeo and Juliet" Brings Forth Parade of Shakespearean Characters by Sea

A parade of fourteenth-century characters takes place on the boardwalk at Brighton Beach daily, since Edward Schuller, technical director for Metro Pictures Corporation, has rented the bath-houses as dressing-rooms for the actors in the screen production of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne.

The procession of women in flowing robes and men in doublet and hose begins early in the morning. At once all the bathers on the beach attach themselves to it and follow the crowd to the Brighton Beach race-track, where part of medieval Verona, the home of Romeo and Juliet, has been re-produced. Swimming has been forgotten at Brighton Beach while the pictures of "Romeo and Juliet" have been taken.

At the scene of action John W. Noble, general director, mounts a high platform to supervise the 600 persons used in the production and direct their action. Rudolph de Cordova, the Shakespearean adviser, assisting him, carefully arranges a chapter of cabbage leaves and puts it on his head as a shield against the broiling sun and to prevent sunstroke. Between scenes some of the members of the cast wear sun-goggles or carry parasols, and the eye soon becomes accustomed to seeing a Tybalt with smoked blinders on, or a court lady sipping a lemonade through a straw.

Slowly the sun, so necessary to the taking of good pictures in the open, sets in its work. The market-place of old Verona is filled with sun-burned Capulets and freckled Montagues. But it is all in the name of art. Those who are not in one scene watch the others. The youngsters in the crowd watch their idols, Mr. Bushman and Miss Bayne, in open-mouthed admiration. Off on the side-lines Lionel Belmore and William Morris (Rampson and Abraham) are fencing like mad, with broad grins on their faces. Before the camera Fritz Leiber and W. Lawson Butt (Mercutio and Tybalt) are fencing like made, with scowls on their faces. And the camera grinds on.

FOX NOW AVIATOR

International Film Comedian Learning How to Fly on the Shores of Lake Cayuga

Harry Fox, comedian, who is making his first venture in moving pictures as "Jimmy Barton" in "Beatrice Fairfax," is going to become an aviator. Not satisfied with encountering all the imaginary dangers which fall to the lot of "Jimmy Barton," reporter and amateur sleuth, Mr. Fox is going in for the real thing.

Many of the scenes of "Beatrice Fairfax" are being made at Ithaca, N. Y. The studio is located along the shore of Lake Cayuga, about a mile from the hotel in Ithaca where Mr. Fox and the other stars of the International Film Service, Inc., are living. Near the studio is the plant of the Thomas Aeroplane Company. There are many students in aviation at the factory, all under the tutelage of Burnside, the famous flier. Burnside lives at the same hotel with Fox, and each day he travels from the hotel to the factory by the newest means of transportation—a hydroplane. Each day, as Burnside left in the natty craft, Harry Fox looked longingly after him and then climbed into his automobile, which, he declares, reminded him of an ox-team in comparison, although the Fox car is a 1916 model. Finally Mr. Fox could stand it no longer. On Monday he induced Burnside to take him along in the hydro. The trip was made in safety, and the comedian arrived wildly enthusiastic over his experience.

"Aviation for me," he announced to the company assembled to enact the various episodes of "Beatrice Fairfax."

Since then, every day, Mr. Fox has travelled to and fro from his hotel to the studio in the hydro-aeroplane. Burnside is organizing a class of seventeen students from different colleges in this country to teach them aviation. Mr. Fox has joined the class, and every spare moment that he is not impersonating "Jimmy Barton" in "Beatrice Fairfax" he is devoting to aviation.

CHARTER FOR AUSTRALIAN FIRM

ALBANY, N. Y. (Special).—The Australasian Films Limited of New South Wales, Australia, was granted a charter by Secretary of State Hugo this week to engage in business in New York State. The concern is capitalized at \$1,500,000 and proposes to manufacture motion picture and photo play films of all kinds. Millard Johnson, of 15 East Twenty-sixth Street, New York City, has been designated as representative of the company in New York State.

G. W. HEARICK.

TO HANDLE RIALTO PUBLICITY

Charles Emerson Cook's incorporated press bureau has been engaged by S. L. Rothapel for special publicity for the Rialto Theater.

PATRICK CALHOUN, Emmanay actor, played the part in real life that he once played in real life, when he appeared as a civil engineer in "An Old-Fashioned Girl." He graduated from Dublin University in engineering and was in railroad work in western America and Mexico before taking up the stage.

STUDIO GOSSIP

EDWARD COHEN and FRANK BORZAGE, long associates with American-Mutual short length dramas, are shortly to be starred in five-act Mutual Masterpictures, De Luxe Edition. Cohen's initial appearance as the featured player of a five-act production will be as the star in "The Shadow," especially prepared for the screen for him from William H. Lippert's story of the same name, by Clifford Howard, author of "Purity," the American-Mutual allegorical play starring Audrey Munson. As the star and director of "Land O' Lizards," written by Kenneth B. Clarke, Frank Borzage will make his bow as the featured player of a multi reel feature.

"THE SECRET OF THE SUBMARINE" has been completed and the company has been disbanded. Thomas Chatterton, star of the photoplay, it is said, will shortly appear in feature productions while Juanita Hansen, his co-star, will be engaged in similar work. George Webb, who portrayed the part of one of the foreign spies, is to be starred in a series of American-Mutual Masterpictures, De Luxe Edition, in which Winnifred Greenwood will be his leading woman. Other members of the big company have left with the exception of William Tedmarsh, who played "Satsuma," the Japanese secret agent. He will continue to portray character parts in American-Mutual productions. The destinations of the other members of the company are far and wide. Two of them, it is said, will shortly start for the East where they have secured positions with one of the large producing concerns. Previous to the breaking up of the company, a farewell dinner was given them at the American-Mutual studios at which Thomas Chatterton and Juanita Hansen had the positions at the head of the table. Samuel S. Hutchinson, president of the American-Mutual studios, was the chief speaker.

EDGAR LEWIS of the Lubin company, went up on the Cattaraugus Indian reservation a few weeks ago to take a few scenes for Rex Beach's play, "The Barrier," which Mr. Lewis is now producing. The day he arrived the Indians congregated in front of the Council House to greet him. When the car with Mr. Lewis and party drove up there was one prolonged shout of "Kna-wa-ska-no" from a thousand husky throats. "Kna-wa-ska-no" is the most formal of Seneca greetings signifying "Welcome to you, great chief." A few years ago Mr. Lewis made an Indian picture of Hiawatha on the Reservation and the above salutation from these abnormally silent people shows the esteem in which he was held. The usual form of greeting is simply "Kum" or at the most "Kna-wa."

WILLIAM C. PARKE, the Thanbouser director, directed a stock company at Pittsfield, Mass., which achieved national fame. The William Parke Stock Company was a new thing in theatricals. Mr. Parke was brought to Pittsfield by fifty citizens who wanted to give their city better theatrical productions. He put on good plays at a low price. Some of his seats sold for ten cents. Mr. Parke is an idealist. So were the members of his company. They wanted to put on good plays and put them on well. They didn't want to make money. All they asked was that they make a fair wage. Such a dramatic authority as Walter Pritchard Eaton was enthusiastic in praise of Mr. Parke's company and led a campaign to give municipal support to the stock company. Pittsfield, however, did not rise to the occasion. The city was not large enough to support such a company and such dramatic ideals and Mr. Parke left after a year of every sort of success except financial victory. Mr. Parke was born in Bethlehem, Pa. He was a stock actor in the Girard Avenue Theater in Philadelphia, and later assistant stage manager. From Philadelphia he went to New York where he staged a revival of "The Sporting Duchess," with which he toured the country. He returned to the Girard Avenue Theater, then went to Salt Lake City where he played in a stock company at the Grand Opera House and also acted as assistant director. Denver next saw him as director at Manhattan Beach. He returned to New York in 1900 and joined E. H. Sothern. He was with Mr. Sothern for six years as advance stage manager.

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